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JOURNAL OF PROCEEDINGS  
OF THE  
MUSIC SUPERVISORS  
NATIONAL CONFERENCE

Twenty-second Year  
1929

National Research Council of Music Education; Music Discussion  
Group, Department of Superintendence, N. E. A.—Cleveland,  
Ohio, February 24-27.

Eastern Music Supervisors Conference—Philadelphia, Pennsylvania,  
March 13-15.

North Central Music Supervisors Conference—Milwaukee, Wisconsin,  
April 16-19.

Northwest Music Supervisors Conference—Spokane, Washington,  
April 10-12.

Southern Conference for Music Education—Asheville, North Carolina,  
March 6-8.

Southwestern Music Supervisors Conference—Wichita, Kansas, April  
3-5.

Copies of this book and of those covering preceding meetings of  
the Conference may be purchased from the editor. The price  
for the current volume is \$2.50; for volumes 1920 to the current  
volume, \$2.00 each; for volumes 1914 to 1919, \$1.50 each.

Editor: Paul J. Weaver, Cornell University  
Ithaca, New York

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MUSIC SUPERVISORS NATIONAL CONFERENCE  
PAUL J. WEAVER, EDITOR  
ITHACA, NEW YORK

## Reference

PRESSES OF  
THE SEEMAN PRINTERY INCORPORATED  
DURHAM, N. C.

# TABLE OF CONTENTS

PAGE

## MUSIC SUPERVISORS NATIONAL CONFERENCE

Constitution and By-Laws .....	5
Calendar of Meetings .....	10
Officers .....	11
Board of Directors .....	11
National Research Council .....	12
State Chairmen .....	13
Standing Committees .....	15

## NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION, REPORT..... 18

## MUSIC DISCUSSION GROUP, N. E. A. DEPT. OF SUPT. .... 37

## EASTERN MUSIC SUPERVISORS CONFERENCE

Officers .....	160, 280
Proceedings, Philadelphia Meeting .....	160
Constitution and By-Laws .....	282

## NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

Officers .....	464, 640
Proceedings, Milwaukee Meeting .....	464
Constitution and By-Laws .....	643

## NORTHWEST MUSIC SUPERVISORS CONFERENCE

Officers .....	395
Proceedings, Spokane Meeting .....	395
Constitution and By-Laws .....	460

## SOUTHERN CONFERENCE FOR MUSIC EDUCATION

Officers .....	58, 156
Proceedings, Asheville Meeting .....	58
Constitution and By-Laws .....	157

## SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE

Officers .....	289, 388
Proceedings, Wichita Meeting .....	289
Constitution and By-Laws .....	390

## TREASURER'S REPORT, M. S. N. C. .... 648

## EXHIBITORS ..... 649

## ACTIVE AND CONTRIBUTING MEMBERSHIP LIST ..... 653

## INDEX ..... 721



# CONSTITUTION AND BY-LAWS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE

## ARTICLE I—NAME

This organization shall be known as the Music Supervisors National Conference.

## ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

## ARTICLE III—UNITED CONFERENCES

The 1926 revision of the Constitution is based on a plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

## ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary and contributing.

SEC. 2. Any person actively interested in public school music may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a copy of the Book of Proceedings.

SEC. 4. Any person interested in public school music, who desires to contribute to the support of the National Conference, may do so, and thereby become a contributing member. Contributing members shall have all the privileges of active members.

SEC. 5. Active or contributing members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.



## ARTICLE V—DUES

SECTION 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

SEC. 2. Dues for associate members shall be \$2.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

SEC. 5. After 1926 and upon ratification of the plan by any Sectional Conference, \$1.50 of the dues of active and contributing members shall be paid into the Publication Fund, 75 cents into the treasury of the Sectional Conference, and the balance into the treasury of the National Conference.

The \$1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

In the case of the contributing members of the Sectional Conferences it is understood that the Sectional Conference retains the entire amount except the \$1.50 due the Publication Fund and the 75 cents assigned to the National Conference.

In 1927 no Book of Proceedings shall be published and the \$1.50 per member ordinarily paid into the Publication Fund shall remain in the treasury of the Sectional Conference.

The money due the Publication Fund and the National Conference shall be payable by a Sectional Conference within thirty days after the close of its meeting.

## ARTICLE VI—OFFICERS

SECTION 1. The officers of the National Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and Board of Directors; and these officers, together with the retiring President, shall constitute the Executive Committee of the National Conference.

SEC. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer and Auditor shall be two (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

SEC. 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference. One member from each Conference shall be elected for two (2) years and one member for four (4) years at the first election under the new plan; thereafter all members of the Board of Directors shall be elected for four (4) years.

SEC. 4. The State Advisory Committee shall be composed of active members from each State and territorial possession of the United States of America, this Committee to be elected by the Board of Directors. The number of members composing this Committee shall not be fixed.

### ARTICLE VII—ELECTION

SECTION 1. The President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and one member of the Board of Directors shall be nominated by a committee consisting of seven (7). The members of the Nominating Committee shall be elected by informal ballot of the active members of the National Conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Biennial Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result not later than ten o'clock the following morning. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the Biennial Business Meeting of the National Conference. The majority of all votes cast is required to elect.

### ARTICLE VIII—MEETINGS

SECTION 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the second day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

SEC. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

### ARTICLE IX—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

### ARTICLE X—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

SECTION 1. The National Research Council of Music Education shall consist of fifteen (15) active members who shall have done notable work in the field of school music.

SEC. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

SEC. 3. At each Biennial Meeting three (3) members shall be elected for the ensuing five (5) year term and three (3) others to serve for a five (5) year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

SEC. 4. The Nominating Committee shall nominate two (2) active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

SEC. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one (1) year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.

## BY-LAWS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President and to act as Chairman of the Board of Directors, without vote.

SEC. 3. The Second Vice-President shall be the Chairman of the Standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the National Conference and of all meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the National Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences, and the time and place of meetings of both National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

SEC. 8. To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of meeting, oversight of the program, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

SEC. 9. It shall be the duty of the Advisory Committee from the States to cooperate with the Board of Directors in such activities as may be delegated to it by said Board of Directors, and to assist the Research Council in getting such information as it may solicit regarding educational conditions in the various States.

## CALENDAR OF MEETINGS

- |  |   |
|--|---|
| <p>1907 Keokuk, Iowa (Organized)<br/>           Frances E. Clark, Chairman<br/>           P. C. Hayden, Secretary</p> <p>1909 Indianapolis, Indiana<br/>           P. C. Hayden, President<br/>           Stella R. Root, Secretary</p> <p>1910 Cincinnati, Ohio<br/>           E. L. Coburn, President<br/>           Stella R. Root, Secretary</p> <p>1911 Detroit, Michigan<br/>           E. B. Birge, President<br/>           Clyde E. Foster, Secretary</p> <p>1912 St. Louis, Missouri<br/>           Charles A. Fullerton, President<br/>           M. Ethel Hudson, Secretary</p> <p>1913 Rochester, New York<br/>           Henrietta G. Baker, President<br/>           Helen Cook, Secretary</p> <p>1914 Minneapolis, Minnesota<br/>           Mrs. Elizabeth Casterton, Pres.<br/>           May E. Kimberly, Secretary</p> <p>1915 Pittsburgh, Pennsylvania<br/>           Arthur W. Mason, President<br/>           Charles H. Miller, Secretary</p> <p>1916 Lincoln, Nebraska<br/>           Will Earhart, President<br/>           Agnes Benson, Secretary</p> <p>1917 Grand Rapids, Michigan<br/>           Peter W. Dykema, President<br/>           Julia E. Crane, Secretary</p> <p>1918 Evansville, Indiana<br/>           C. H. Miller, President<br/>           Ella M. Brownell, Secretary</p> <p>1919 St. Louis, Missouri<br/>           Osbourne McConathy, Pres.<br/>           Mabelle Glenn, Secretary</p> <p>1920 Philadelphia, Pennsylvania<br/>           Hollis Dann, President<br/>           Elizabeth Pratt, Secretary</p> <p>1921 St. Joseph, Missouri<br/>           John W. Beattie, President<br/>           E. Jane Wisenall, Secretary</p> <p>1922 Nashville, Tennessee<br/>           Frank A. Beach, President<br/>           Ada Bicking, Secretary</p> <p>1923 Cleveland, Ohio<br/>           Karl W. Gehrken, President<br/>           Alice Jones, Secretary</p> | <p>1924 Cincinnati, Ohio<br/>           W. Otto Miessner, President<br/>           Winifred V. Smith, Secretary</p> <p>1925 Kansas City, Missouri<br/>           William Breach, President<br/>           Grace V. Wilson, Secretary</p> <p>1926 Detroit, Michigan<br/>           Edgar B. Gordon, President<br/>           Mrs. Elizabeth Carmichael, Sec.</p> <p>1927 Worcester, Massachusetts<br/>           (Eastern Conference)<br/>           Victor L. F. Rebmman, Pres.<br/>           Grace E. Pierce, Secretary<br/>           Springfield, Illinois<br/>           (North Central Conference)<br/>           Anton H. Embs, President<br/>           Alice Jones, Secretary<br/>           Richmond, Virginia<br/>           (Southern Conference)<br/>           Louis L. Stookey, President<br/>           Irma Lee Batey, Secretary<br/>           Tulsa, Oklahoma<br/>           (Southwest Conference)<br/>           Mabelle Glenn, President<br/>           Frank A. Beach, Secretary</p> <p>1928 Chicago, Illinois<br/>           (First Biennial)<br/>           George Oscar Bowen, Pres.<br/>           Mrs. Marian E. Cotton, Sec.</p> <p>1929 Philadelphia, Pennsylvania<br/>           (Eastern Conference)<br/>           E. S. Pitcher, President<br/>           Grace E. Pierce, Secretary<br/>           Milwaukee, Wisconsin<br/>           (North Central Conference)<br/>           Ada Bicking, President<br/>           Fannie C. Amidon, Secretary<br/>           Spokane, Washington<br/>           (Northwest Conference)<br/>           Letha L. McClure, President<br/>           Edna McKee, Secretary<br/>           Asheville, North Carolina<br/>           (Southern Conference)<br/>           William Breach, President<br/>           Ella M. Hayes, Secretary<br/>           Wichita, Kansas<br/>           (Southwestern Conference)<br/>           John C. Kendel, President<br/>           Mary M. Conway, Secretary</p> |
|--|---|

## OFFICERS, 1928-1930, M. S. N. C.

*President*—MABELLE GLENN, Kansas City, Missouri.

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*Second Vice-President*—PAUL J. WEAVER, Ithaca, New York.

*Secretary*—SADIE RAFFERTY, Evanston, Illinois.

*Treasurer*—FRANK E. PERCIVAL, Stevens Point, Wisconsin.

*Auditor*—HOWARD CLARKE DAVIS, Fredonia, New York.

### BOARD OF DIRECTORS

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LETHA L. McCLURE, Seattle, Washington (1928-1932)

ERNEST G. HESSER, Indianapolis, Indiana (1926-1930)

From the Eastern Conference:

JAMES D. PRICE, Hartford, Connecticut (1929-1933)

ELDRIDGE S. PITCHER, Auburn, Maine (1927-1931)

VICTOR L. F. REBMANN, Yonkers, New York (1927-1929)

From the North Central Conference:

ALICE E. INSKEEP, Cedar Rapids, Iowa (1929-1933)

J. E. MADDY, Ann Arbor, Michigan (1927-1931)

From the Northwest Conference:

ANNE LANDBURY BECK, Eugene, Oregon (1929-1933)

GRACE E. P. HOLMAN, Spokane, Washington (1927-1931)

CHARLES R. CUTTS, Anaconda, Montana (1927-1929)

From the Southern Conference:

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EDWIN N. C. BARNES, Washington, D. C. (1927-1931)

WILLIAM BREACH, Winston-Salem, North Carolina (1927-1929)

From the Southwest Conference:

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GEORGE OSCAR BOWEN, Tulsa, Oklahoma (1927-1931)

GRACE V. WILSON, Topeka, Kansas (1927-1929)

# THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

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George Oscar Bowen (1929-1934).....	Tulsa, Oklahoma
Hollis Dann (1929-1934).....	New York City
T. P. Giddings (1928-1933).....	Minneapolis, Minnesota
W. Otto Miessner (1928-1933).....	Chicago, Illinois
Victor L. F. Rebmann (1928-1933).....	Yonkers, New York
George H. Gartlan (1927-1932).....	New York City
Edgar B. Gordon (1927-1932).....	Madison, Wisconsin
Russell V. Morgan (1927-1932).....	Cleveland, Ohio
Frank A. Beach (1926-1931).....	Emporia, Kansas
John W. Beattie (1926-1931).....	Evanston, Illinois
Edward B. Birge (1926-1931).....	Bloomington, Indiana
Walter Aiken (1925-1930).....	Cincinnati, Ohio
C. A. Fullerton (1925-1930).....	Cedar Falls, Iowa
Mabelle Glenn (1925-1930) .....	Kansas City, Missouri
Will Earhart (1923-1929).....	Pittsburgh, Pennsylvania
Karl W. Gehrkins (1923-1929).....	Oberlin, Ohio

## STATE CHAIRMEN

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Jacob A. Evanson, Flint, Michigan

# REPORT OF THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

P. W. DYKEMA, *Chairman,*  
*Teachers College, Columbia University, New York City.*

The National Research Council of Music Education met in Cleveland, Ohio, February 24-27, 1929, all members being present except Messrs. Aiken, Fullerton, Gartlan and Miessner. The deliberations centered around six general topics:

(1) Revision and extension of the study of the attitude of colleges toward music credits. The expanded study will be presented in a volume to be published by the National Bureau for the Advancement of Music under the direction of the Research Council.

(2) A study of the certification of music teachers in the public schools of various states. This lists the practices of all the states and contains recommendations for a four, a three and a two year course of study for the training of school music teachers. The complete report is appended.\* (See immediately below.)

(3) A study of high school music courses which are worthy of credit. This subject was originally brought to the attention of the Council in connection with the formulation of a statement made to the North Central Association of Secondary Schools and Colleges. The complete report is appended.\*\* (See page 30.)

(4) A study of newer practices and tendencies in music education. This consists of twenty sub-topics which have been under consideration and a complete report on which will be made at the next meeting of the Council.

(5) A study of cost in music education, which is in the hands of a special sub-committee for further investigation.

(6) A study of varying practices in contests, competitions and music festivals; this is in the hands of a sub-committee for further investigation.

## STATE CERTIFICATION OF TEACHERS AND SUPERVISORS OF PUBLIC SCHOOL MUSIC\*

(Report of National Research Council of Music Education)

The material in this report is in two parts. Part One presents in tabulated form the requirements for certification of music teachers in the forty-eight states. Part Two presents suggested requirements to the certification authorities in the forty-eight states.

In interpreting present state requirements and tabulating the information found in Part One doubtless some errors have been made. The laws are often difficult of interpretation. However, before listing the items found in Table I, Part One, the findings were submitted to all the state departments of education for verification. In many cases, alterations were made by state authorities. In other cases, the items as listed were found to be correct but authorities stated that present requirements were in process of revision.

\* Available in bulletin form: Research Council Bulletin No. 11, 15c the copy, 10c in quantities of ten or more; address the editor.

\*\* Available in bulletin form: Research Council Bulletin No. 10, 15c the copy, 10c in quantities of ten or more; address the editor.

STATE CERTIFICATION OF TEACHERS AND SUPERVISORS OF PUBLIC  
SCHOOL MUSIC

Table 1

STATE	Years Duration of Certificate	Years of College Training Required	Semester Hours of Education	Semester Hours of Liberal Arts	Semester Hours of Music	State Examinations	Additional Remarks
ALABAMA.....	6	4	18	Not stated	24	For teachers of P.S.M. whose training does not warrant cert.	Supervisors Cert. requires 3 yrs. of successful teaching.
ARKANSAS.....	While in good standing with State Music Ass'n	No requirements at present	No requirements at present	Not stated	Major	Required	One must have college education including some Educa. courses to pass examination.
ARIZONA.....	4	3	12	Variable	30%	None	These requirements will become effective July 1, 1923.
CALIFORNIA.....	First, valid for 2 yrs. Renewals valid for 5 years	4 yrs. for H.S. Bach. De. or equivalent, incl. 4 years of college	15	Not stated	40-60	Offered	Revised 9-1-28 Sup. Cert.—the preceding plus 17 mos. successful experience and 10 hrs. of Spec. Educa. and Music courses.
COLORADO.....	5	2	14	Variable	17	None	
CONNECTICUT....	Not stated	Not stated	Not stated	Not stated	Not stated	Offered	Give proof of ability, pass exam. on Hist., Methods, Music Materials. (Laws to be revised).
DELAWARE.....	<sup>3</sup> Renewable for 3 years	2 for H. S. Teachers. 4 for Supervisors	"Some Art of Teaching"	Variable	Specialize	None	Very few such certificates issued.
FLORIDA.....	<sup>5</sup> May be extended for yr. at a time. May be made in- to Life.	2 or 4	9-18	Variable	12	Persons who are not graduates, take exam.	Cert. scheme may undergo change due to recent state survey.
GEORGIA.....	3	2	18	Not stated	18-24	Not if regular credits are sub- mitted	
IDAHO.....	5	2	Not stated	Not stated	Not stated	Exam. on Idaho Civil Govern- ment and Law required	

STATE	Years Duration of Certificate	Years of College Training Required	Semester Hours of Education	Semester Hours of Liberal Arts	Semester Hours of Music	State Examinations	Additional Remarks
ILLINOIS.....	2	2	12-18	Not stated	48	None	
INDIANA.....	2 renewed for 2 renewable 5 yrs. for life	3 4	12 15	Variable	35 48	None None	Third grade proficiency in piano or other instrument.
IOWA.....	3 May be renewed	3 2	7 17	Variable Variable	45 28	None None	County examinations given. Complete change of cert. laws now being proposed.
KANSAS.....		2	12	Not stated	12	None	State desires 4 yr. training. Laws may change.
KENTUCKY.....		2, for grade schools 4, for high schools	6 9	18	31 36	None None	
LOUISIANA.....		2	Not stated	Not stated	Not stated	None	
MAINE.....	2 5 Life after 5 yrs. success	4	18	42	60	None	
MARYLAND.....	3	No requirement	No requirement	No requirement	No requirement	None	Local school authorities pass on qualifications. No system of state cert. for Music Teachers.
MASSACHUSETTS..	Life	3	18	34	44	For Band and Orchestra Directors	
MICHIGAN.....	1 Renewed for 5 years. Renewed for life.	2	Not stated	Not stated	30	None	
MINNESOTA.....	Indefinite	4	Not stated	Not stated	Major	To pupils of artist teachers	
MISSISSIPPI.....							

MISSOURI.....	1, renewable 2, renewable 5, renewable for Life.	2 or equivalent private study.	Not stated	Not stated	Major	None	
MONTANA.....	1	1	Not stated	Not stated	36	None	
NEBRASKA.....	3	2	8	Not stated	20	None	Bill pending to give State Authority to change requirements.
NEVADA.....	2	Not stated, 4 yrs. customary	Not stated	Not stated	24	None	Evidence of personal fitness for work required.
NEW HAMPSHIRE.	Indefinite	3 for H. S. or super. 2 for elem.	12	Not stated	18	None	
NEW JERSEY.....	Temporary, renewable 2 yrs. Life, 3 yrs.	1 yr. or less at N.J. summer school or equivalent	6	Not stated	20	None	Present laws under revision.
NEW MEXICO....	3	1	Not stated	Not stated	20	Offered	
NEW YORK.....	3, renewed for 2 yrs. only, 12 semester hrs. more for Life	2 3	12 18	36	24 36	None None	
NORTH CAROLINA	Not stated	3-4	12-18	12-24	45	None	These requirements are for teacher's Cert.; Sup's Cert. not now issued.
NORTH DAKOTA..	2, renewed for 5	2	16	Not stated	Not stated	None	
OHIO.....	4 yr. Provisional, convertible to Life on 24 mos. successful experience.	4	24	36	60	For those who have not fully completed requirements	Requirements in process of revision.
OREGON.....		4	15	Variable	"Evidence of Fitness"	For non-grads. Amer. Lit. Geog. Theory and Practice and Music	
OKLAHOMA.....	5 Life	2 Bach. De.	15 21	Variable	Major	Exam. in Okla. history	Great variety in types of cert. offered.



## REPORT OF THE RESEARCH COUNCIL

STATE	Years Duration of Certificate	Years of College Training Required	Semester Hours of Education	Semester Hours of Liberal Arts	Semester Hours of Music	State Examinations	Additional Remarks
PENNSYLVANIA...	Made per. by 4 yrs. exp. 1 yr. add'l college training	2 yr. normal	18	Variable	12	None	Normal School Cert. valid for 2 yrs. and are converted into Normal School Diplomas after 2 yrs. successful teaching in schools.
	Per. after 2 yrs. successful exp. plus further study	3 yr. normal	18	Variable	52	None	
	Per. after 3 yrs. suc. exp. and 6 hrs. grad. credit	4 yr. normal	18	Variable	70	None	
RHODE ISLAND...	1 5 Life	Grad. from college or special course	18	Not stated	Enough for teaching	Exam., if credentials are not presented	Essential requirements as proof of adequate preparation.
SOUTH CAROLINA...	2, renewable 5, renewable	B.A. or grad. from recognized institute for H.S. teaching	Not stated	Not stated	Not stated	Exam. in theoretical and Applied Music	The present plan is for piano music.
SOUTH DAKOTA...	5	2	15	15	30	None	
TENNESSEE.....	Life	4	27	Variable	18	Written examination if not a graduate	
TEXAS.....	3 4 Life	2 3 4	14 24 30	Variable	Not stated Not stated Not stated	None None None	None
UTAH.....	1 5 Life	2 4 4	18	Variable	60	None	Spcl. 1 yr. cert. made permanent after 5 yrs. successful experience, 4 yrs. college.
VERMONT.....	1 5 Life	2-4	6	Variable	Major	None	Commissioner has power to issue spcl. permits to those who have not completed requirements.

VIRGINIA.....	Indefinite	2	6	Variable	12	None	
WASHINGTON....	No spec. Music cert. issued	4, for H. S. work	12	Not stated	Not stated	None for temp. cert.	Music teaching has same require- ments as grade and H.S. teaching.
WEST VIRGINIA..	Indefinite	$2 \frac{2}{4}$	$8 \frac{8}{17}$	60	$24 \frac{24}{50}$	None	4 yrs. of training required for H. S.
WISCONSIN.....	Life	4	17	30-50	50	None	Graduate must meet requirements of Wisconsin University or Mil- waukee State Teachers' College.
WYOMING.....	Life after 3 yrs. successful experience	2	8	Variable	20	None	Proof of ability to supervise music before life is issued.

## BRIEF SUMMARY OF TABLE I

A. Years of College Training Requirements		
1. One year or less .....	3	states
2. Two years .....	14	states
3. Two to Three years .....	2	states
4. Two to Four years .....	9	states
5. Three years .....	3	states
6. Three to Four years .....	3	states
7. Four years .....	10	states
8. Number of years not stated .....	4	states
B. Number of Educational College Hours Required.....		
	{ Psychology Methods Practice-teaching	
1. 6 to 12 hours .....	7	states
2. 12 to 24 hours .....	24	states
3. Over 24 hours .....	1	state
4. Unclassifiable .....	3	states
5. Number not stated .....	13	states
C. Number of Music Hours Required.....		
	{ Incl. Applied Music Theory Appreciation	
1. Below 15 hours .....	3	states
2. 15 to 30 hours .....	11	states
3. 30 to 60 hours .....	14	states
4. "Music Major" (No. of Hours Indefn.).....	5	states
5. "Fitness for Work" .....	2	states
6. Unclassifiable .....	5	states
7. Number not stated .....	8	states

## DETAILED SUMMARY OF TABLE I

## A. College Training Requirements

1. One year or less	3. Two to Three years	7. Four years
1. Montana	1. New Hampshire	1. Alabama
2. New Jersey	2. New York	2. California
3. New Mexico	4. Two to Four years	3. Maryland
2. Two years	1. Delaware	4. Mississippi
1. Colorado	2. Florida	5. Ohio
2. Georgia	3. Louisiana	6. Oregon
3. Idaho	4. Pennsylvania	7. Rhode Island
4. Illinois	5. Texas	8. South Carolina
5. Kansas	6. Utah	9. Tennessee
6. Kentucky	7. Vermont	10. Washington
7. Maine	8. Oklahoma	8. Number of years not stated
8. Minnesota	9. West Virginia	1. Arkansas
9. Missouri	5. Three years	2. Connecticut
10. Nebraska	1. Arizona	3. Massachusetts
11. North Dakota	2. Iowa	4. Nevada
12. South Dakota	3. Michigan	
13. Virginia	6. Three to Four years	
14. Wyoming	1. Indiana	
	2. North Carolina	
	3. Wisconsin	

## B. Number of Educational Hours Required

- |                                |                           |                              |
|--------------------------------|---------------------------|------------------------------|
| 1. Six to Twelve hours         | 11. Michigan              | 2. West Virginia (8-17 hrs.) |
| 1. Iowa                        | 12. New Hampshire         | 3. Texas (14-24-30 hrs.)     |
| 2. Louisiana                   | 13. New York              | 5. Number not stated         |
| 3. Nebraska                    | 14. North Carolina        | 1. Arkansas                  |
| 4. New Jersey                  | 15. North Dakota          | 2. Delaware                  |
| 5. Vermont                     | 16. Ohio                  | 3. Idaho                     |
| 6. Virginia                    | 17. Oregon                | 4. Maine                     |
| 7. Wyoming                     | 18. Oklahoma              | 5. Massachusetts             |
| 2. Twelve to Twenty-four hours | 19. Pennsylvania          | 6. Minnesota                 |
| 1. Alabama                     | 20. Rhode Island          | 7. Mississippi               |
| 2. Arizona                     | 21. South Dakota          | 8. Missouri                  |
| 3. California                  | 22. Utah                  | 9. Montana                   |
| 4. Colorado                    | 23. Washington            | 10. Nevada                   |
| 5. Georgia                     | 24. Wisconsin             | 11. New Mexico               |
| 6. Illinois                    | 3. Over Twenty-four Hours | 12. South Carolina           |
| 7. Indiana                     | 1. Tennessee              | 13. Connecticut              |
| 8. Kansas                      | 4. Unclassifiable         |                              |
| 9. Kentucky                    | 1. Florida (9-18 hrs.)    |                              |
| 10. Maryland                   |                           |                              |

## C. Number of Music Hours Required

- |                            |                                    |                                 |
|----------------------------|------------------------------------|---------------------------------|
| 1. Below Fifteen hours     | 4. Iowa                            | 6. Unclassifiable               |
| 1. Florida                 | 5. Louisiana                       | 1. Arizona (30%, about 30 hrs.) |
| 2. Kentucky                | 6. Maryland                        | 2. New York (24-36 hrs.)        |
| 3. Virginia                | 7. Michigan                        | 3. Oklahoma (23 hrs.-Major)     |
| 2. Fifteen to Thirty hours | 8. Minnesota                       | 4. Pennsylvania (12-52-70 hrs.) |
| 1. Alabama                 | 9. Montana                         | 5. West Virginia (24-50 hrs.)   |
| 2. Colorado                | 10. North Carolina                 | 7. Number not stated            |
| 3. Georgia                 | 11. Ohio                           | 1. Connecticut                  |
| 4. Kansas                  | 12. South Dakota                   | 2. Idaho                        |
| 5. Nebraska                | 13. Utah                           | 3. Maine                        |
| 6. Nevada                  | 14. Wisconsin                      | 4. Massachusetts                |
| 7. New Hampshire           | 4. "Music Major" (Hrs. indefinite) | 5. North Dakota                 |
| 8. New Jersey              | 1. Arkansas                        | 6. South Carolina               |
| 9. New Mexico              | 2. Delaware                        | 7. Texas                        |
| 10. Tennessee              | 3. Mississippi                     | 8. Washington                   |
| 11. Wyoming                | 4. Missouri                        |                                 |
| 3. Thirty to Sixty hours   | 5. Vermont                         |                                 |
| 1. California              | 5. "Fitness for Work"              |                                 |
| 2. Illinois                | 1. Oregon                          |                                 |
| 3. Indiana                 | 2. Rhode Island                    |                                 |

**SUGGESTED REQUIREMENTS FOR CERTIFICATION OF TEACHERS AND SUPERVISORS OF PUBLIC SCHOOL MUSIC, RECOMMENDED AS BEING IN ACCORDANCE WITH THE BEST PRACTICE NOW IN EFFECT**

In 1921 the National Research Council of Music Education made certain recommendations concerning courses of study for the preparation of teachers and supervisors of public school music. These recommendations

were adopted by the Music Supervisors National Conference and have been accepted as standard by many of the leading educational institutions which offer courses for the training of music teachers and supervisors. The recommendations called for a distribution of work among several fields as follows:

General Cultural Courses .....	25 %
Education Courses, General and Music .....	25 %
Music, Theoretical and Applied .....	50 %

On the basis of a four year course, totalling 120 semester hours of credit and leading to a baccalaureate degree, the distribution suggested might be summarized as follows:

General Educational Courses .....	30 hours
Education Courses, General and Music .....	30 hours
Music, Theoretical and Applied .....	60 hours
Total .....	120 hours

The National Research Council of Music Education still believes that the above distribution represents the most practical course for the training of music teachers and supervisors which can be set up. This course takes cognizance of three distinct fields which should form a part of the training of a music teacher, and assigns to each a place which should result in a well balanced education. There is first the field of General Cultural Subjects. The necessity for education which provides a general background of knowledge needs no argument. Secondly, the need for courses dealing with education and music education in particular is readily apparent. Finally, the field of music including a division between theoretical and applied music is recognized as constituting the principal part in the education of one who is to be a specialist in the field of music. The National Research Council of Music Education believes it important to give emphasis to its recommendation that this balance among the subject fields be preserved. Certain states have set up courses of study which practically ignore a very necessary part of the education of a music teacher, namely, applied music. It is not sufficient that a music teacher have knowledge of the theory and art of music. He must also be a musical performer. In order to perform he must spend time and effort in the acquisition of skill and technique. The pianist, violinist or singer who practices several hours daily throughout a college course in the acquisition of musical technique without which he cannot succeed as a teacher, should be given recognition for his work in the form of semester hours of credit. It is not reasonable or fair to demand that he acquire musical technique but to so arrange his course of study that he must gain that in addition to the one hundred and twenty semester hours of credit necessary for a degree. If musical technique, leading to ability as a musical performer, is necessary for the success of a music teacher, and most reasonable persons will admit that it is, the course of study for the training of the teacher of music must provide for the acquisition of technique and give it proper recognition in the arrangement of the course of study.

The suggestions offered below are not so detailed but that they may be adapted to the needs of any particular situation. The administration of courses is properly left to the certification authorities in the various states. An educational institution in any state may easily arrange its courses for the training of music teachers and supervisors without sacrificing anything in the way of emphasis upon any particular field which it wishes to stress.

The Council recommends that a four year course of study leading to a degree be adopted as the only adequate standard. If music instruction is to be on a level with that in other subjects, particularly in high school, the teacher of music must have educational qualifications which are equivalent to those demanded of teachers of other subjects. It is recognized that fewer than four years of training may be satisfactory for teachers in elementary schools. It is also true that in many states the demand for teachers with four years of training may be limited. However, permanent certification of music teachers and supervisors should be issued only to graduates of four year courses.

**A. Standard Four Year Course leading to Permanent Certification for Teachers of College Accredited Courses in High Schools and for Supervisors of Music. One hundred and twenty semester hours distributed as follows:**

**1. General Cultural:**

English: Composition, Literature and Speech.....	10 hours
Electives chosen from various fields in accordance with interests of students; languages, social science, pure science, mathematics, art, psychology, philosophy and so on.....	20 hours
	<hr/>
	30 hours

**2. Education:**

Courses chosen from among various offerings such as Educational Psychology, Principles of Teaching, Secondary Education, Tests and Measurements, History of Education, Supervision, and so on .....	15 hours
Courses dealing with the Teaching of Music, including supervised Practice Teaching .....	15 hours
	<hr/>
	30 hours

**3. Theory of Music and Musical Art:**

Sight-singing and notation; Ear-training and Melodic Dictation; Harmony, including Keyboard Harmony .....	18 hours
History and Appreciation of Music, Aesthetics, Form and Analysis .....	6 hours
Choral and Orchestral Conducting .....	2 hours
Orchestration and Orchestral Instruments .....	6 hours
Electives chosen from advanced courses in any of the above or such other subjects as counterpoint, composition, eurythmics, acoustics and so on .....	8 hours
	<hr/>
	40 hours

## 4. Applied Music:

A major according to student's chief interests, Voice, Piano, Violin, Pipe Organ, or Orchestral instrument .....	12 hours
A minor chosen from a field other than major or divided between two fields .....	8 hours
	<hr/> 20 hours

A minimum of four hours in voice must be included.

Note a.) It is understood that a course in Applied Music carrying two hours of credit will require at least one thirty minute private lesson per week and from five to six hours of weekly practice.

A course carrying four hours of credit will require two thirty minute private lessons per week and from eight to twelve hours of weekly practice.

## 5. Musical Ensemble:

Evidence of membership in chorus, orchestra, band or other forms of choral or instrumental ensemble taken as required part of college course, either as collateral to the work as a whole or in credit bearing courses. Work to have been carried through at least two college years.

Note b.) At the discretion of the institution concerned all or any portion of the eight hours of electives listed under Item 3 above, Theory of Music and Musical Art, may be transferred to Item 4, Applied Music, or Item 5, Musical Ensemble.

Note c.) It is recommended that a portion of the work in Piano be devoted to such performance as reading accompaniments at sight, making transpositions from one key to another, improvising accompaniments to a melody and such other performance as is likely to enter into the work of a teacher of school music.

## B. Provisional Three Year Course leading to Certification for Teachers and Supervisors of Music in Elementary Schools and for High Schools whose music courses are not accredited for college entrance.

A total of 90 semester hours distributed as follows:

## 1. General Cultural:

English: Composition, Literature and Speech.....	10 hours
Electives chosen from various fields in accordance with interests of students: languages, social science, pure science, mathematics, art, psychology, philosophy and so on.....	12 hours
	<hr/> 22 hours

## 2. Education:

Courses chosen from among various offerings such as Educational Psychology, Principles of Teaching, Secondary Education, Tests and Measurements, History of Education, Supervision, and so on .....	12 hours
Courses dealing with the Teaching of Music, including supervised Practice Teaching .....	10 hours
	<hr/> 22 hours

## 3. Theory of Music and Musical Art:

Sight-singing and Notation; Ear-training and Melodic Dictation; Harmony, including Keyboard Harmony .....	16 hours
History and Appreciation of Music, Aesthetics, Form and Analysis .....	4 hours
Choral and Orchestral Conducting .....	2 hours
Orchestration and Orchestral Instruments .....	4 hours
Electives chosen from advanced courses in any of the above or such other subjects as counterpoint, composition, eurythmics, acoustics and so on.....	4 hours
	<hr/> 30 hours

## 4. Applied Music:

A major according to student's chief interests, Voice, Piano, Violin, Pipe Organ, or Orchestral Instrument .....	12 hours
Work toward a minor in some field other than that of student's chief interest .....	4 hours
	<hr/> 16 hours

A minimum of four hours in voice must be included.

Note a.) It is understood that a course in Applied Music carrying two hours of credit will receive at least one thirty minute private lesson per week and from five to six hours of weekly practice.

A course carrying four hours of credit will require two thirty minute private lessons per week and from eight to twelve hours of weekly practice.

## 5. Musical Ensemble:

Evidence of membership in chorus, orchestra, band or other forms of choral or instrumental ensemble taken as required part of college course, either as collateral to the work as a whole or in credit bearing courses. Work to have been carried through at least two college years.

Note b.) At the discretion of the institution concerned all or any portion of the four hours of electives listed under Item 3 above, Theory of Music and Musical Art, may be transferred to Item 4, Applied Music, or Item 5, Musical Ensemble.

Note c.) It is recommended that a portion of the work in Piano be devoted to such performance as reading accompaniments at sight, making transpositions from one key to another, improvising accompaniments to a melody and such other performance as is likely to enter into the work of a teacher of music.

**Limited Two Year Course leading to Certification for Teachers of Music in Elementary Schools.**

Sixty semester hours of credit distributed as follows:

## 1. General Culture:

English: Composition and literature .....	6 hours
Electives .....	6 hours
	<hr/> 12 hours



## 2. Education:

Courses chosen from among various offerings such as Educational Psychology, Principles of Teaching, Secondary Education, Tests and Measurements, History of Education, Supervision, and so on .....	6 hours
Courses dealing with the Teaching of Music, including supervised Practice Teaching .....	8 hours
	<hr/>
	14 hours

## 3. Theory of Music and Musical Art

Sight-singing and Notation; Ear-training and Melodic Dictation; Harmony, including Keyboard Harmony .....	12 hours
History and Appreciation of Music, Aesthetics, Form and Analysis .....	4 hours
Choral and Orchestral Conducting .....	2 hours
	<hr/>
	18 hours

## 4. Applied Music:

A major according to student's chief interests, Voice, Piano, Violin, Pipe Organ, or orchestral Instrument .....	12 hours
Work toward a minor in some field other than that of student's chief interest .....	4 hours
	<hr/>
	16 hours

A minimum of four hours in voice must be included.

Note a.) It is understood that a course in Applied Music carrying two hours of credit will require at least one thirty minute private lesson per week and from five to six hours of weekly practice.

A course carrying four hours of credit will require two thirty minute private lessons per week and from eight to twelve hours of weekly practice.

- D. Special permits valid for one year only and issued to teachers of band and orchestral instruments may be issued at discretion of authorities until such time as teacher training schools are able to supply properly trained specialists. Extension of permit may be issued upon evidence of effort to improve rating through extension courses or summer work to the extent of three semester hours.

## HIGH SCHOOL CREDIT COURSES IN MUSIC

(Report of the National Research Council of Music Education)

### FOREWORD

The outline of courses contained in this report represents a revision of a report on music made to the committee of the Commission on Unit Courses and Curricula of the North Central Association of Secondary Schools and Colleges.

In all essential points the report is unchanged. The National Research Council of Music Education has attempted, however, to interpret, by means

of a set of subject aims and objectives, the larger educational objectives tentatively adopted by the North Central Association.

In the interests of educational clarity, the Council has seen fit to recast the statement of some of the courses. With the hope of making the sequence of courses more easily adaptable to large and small school systems, two additional courses—one in choral and one in instrumental music—have been added.

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The fact should be kept in mind that the following courses are of curricular rather than of extra-curricular character. There is abundant justification for much extra-curricular music in the school program, but it should be considered independently and carried on apart from that which is studied for credit.

The intention in this report is merely to indicate the type and general character of credit courses, leaving it for the special committees of the Music Supervisors National Conference to develop content and recommended procedure.

### GENERAL EDUCATION OBJECTIVES

(Set up by the Commission on Unit Courses and Curricula of the North Central Association of Secondary Schools and Colleges.)

- I. Health Objective
- II. The Social Objective
- III. The Vocational Objective
- IV. The Leisure Time Objective

(N.B. The following courses in music were treated according to the above objectives in the tentative report already presented to the Curricula Committee of the North Central Association. See issue March, 1928, of North Central Association Quarterly.)

### SUBJECT OBJECTIVES

(Proposed by National Research Council of Music Education)

#### I. ULTIMATE AIMS

To strengthen the individual by providing him with a wholesome emotional outlet; to contribute to the development of the individual through the growth of his personal and social nature; to enhance life during periods of both work and leisure by providing that elevation of spirit which comes from a contact with the beautiful.

#### II. IMMEDIATE OBJECTIVES

1. *To develop a love for and appreciation of good music*
  - (a) Through beautiful singing of appropriate song material
  - (b) Through instrumental performance of those qualified
  - (c) Through aesthetic enjoyment of listening to much beautiful music
  - (d) Through the correlation of music with literature and history

- (e) Through the study of musical form to increase the intellectual understanding of music
  - (f) Through the preparation of material for special occasions, assembly periods, concerts, etc.
  - (g) Through special projects such as ensemble, chamber music, etc.
2. *To develop technical power*
- (a) Through rhythmic training—meter sensing, physical response, time beating, Eurhythmics, etc.
  - (b) Through sight-singing, foundation drill, solfeggio, dictation, etc.
  - (c) Through ear training
  - (d) Through voice training
  - (e) Through instrumental training
  - (f) Through combination of music and dramatic action—opera, operetta, etc.
  - (g) Through the encouragement of the creative faculty—musical composition.
3. *To develop the spirit of coöperative service, thereby reënföring spiritual values*
- (a) Through providing that unity of spirit which may come to groups of people engaged in the performance of beautiful music
  - (b) Through the use of group musical activities that develop a capacity for living the group life
  - (c) Through altruistic service projects—caroling, visits to hospitals, etc.

(N.B. The acquirement of technique should be motivated and directed by musical feeling and on the other hand genuine appreciation is dependent upon the acquirement of technical knowledge and power.)

#### THEORY AND APPRECIATION

*Appreciation and History of Music—A Study of Musical Literature—5 periods per week—1 or 2 years—1 or 2 units.*

The aims of this course are (1) to provide the foundation for a broader culture; (2) to develop a discriminative power which will enable one to choose between the good and the bad; (3) to help the individual realize the importance of good taste in musical art; and (4) to make the future citizen appreciate the values of art in civic life.

The course should include a study of a large number of typical examples of musical literature together with those fundamentals of form and design essential for the intelligent enjoyment of music, also such historical material as may be necessary to give perspective to the musical understanding.

Assigned reading, prepared topics, analysis of various forms, musical participation (singing and playing) and a large amount of *discriminative listening* should be included in the course.

To conduct this course successfully, there must be available for reference material similar to the following:

The Fundamentals of Music—Gehrrens  
 From Song to Symphony—Mason  
 Musical Instruments—Kelley  
 Epochs in Musical Progress—Hamilton  
 Masters of the Symphony—Goetschius  
 Appreciation of Music—Mason  
 Music an Art and a Language—Spalding  
 Music Appreciation—Hamilton  
 Grove's Dictionary—6 vols.  
 Listener's History of Music—Scholes  
 Education for the Needs of Life—Miller  
 The Evolution of the Art of Music—Parry  
 The Common Sense of Music—Spaeth  
 Listener's Guide to Music—Scholes  
 Music and Life—Surette  
 Beethoven and Forerunners—Mason  
 Orchestral Instruments and What They Do—Mason  
 The Standard Concert Guide—Upton  
 The Standard Concert Repertory—Upton  
 The Standard Operas—Upton  
 The Scope of Music—Buck  
 Symphonies and Their Meaning—Goepp—3 vols.  
 Historical and Critical Essays—MacDowell

One musical periodical such as *Music and Youth*, *Musical America*, or the *Musical Courier*

For purposes of musical illustration there must be an excellent phonograph and an adequate supply of records; a reproducing piano with a library of rolls is strongly recommended. The radio also presents possibilities of use.

*Introduction to Harmony*—5 periods per week—1 sem.— $\frac{1}{2}$  unit.

A study of tonal material with respect to its rhythm, melody, harmony and design, thus involving ear training and a study of music symbols, terminology, intervals, key signatures, major and minor scales, elementary chord structures, together with abundant practice in the use of them. The material used to consist of melodies originated by the students and studied in comparison with existing musical examples.

*Harmony*—5 periods per week—3 sem.— $1\frac{1}{2}$  units.

The purpose of the course is to provide:

- (a) A stimulus for the creative impulses of the student, rather than to serve merely as musical grammar.
- (b) To develop a capacity for harmonic analysis essential for sound musicianship.

The work should consist of ear, keyboard and paper application of everything studied.

## CHORAL MUSIC

*Elementary Chorus*—3 periods per week— $\frac{1}{4}$  unit; preferably 5 periods per week— $\frac{1}{2}$  unit. No prerequisite.

This course is for boys and girls who desire choral training and yet are unable to qualify for Advanced Choral Music. This does not mean, however, that there should not be worthy educational aims and a consecutively planned procedure employed. Emphasis should be placed upon the singing of good though relatively simple material, and every effort made to develop a permanent interest in choral music. Pleasing tone quality, true intonation, a proper balance of parts and artistic singing should be emphasized.

*Advanced Chorus*—5 periods per week— $\frac{1}{2}$  unit per year. Prerequisite: sight-reading ability, singing voice of good quality.

This course contemplates choral study in groups where it will be possible to pay attention to voice training and to the development of individual skill in singing. Sufficient material must be selected from the best choral literature and the course planned in such a manner that systematic development of both skill and appreciation will result, and opportunity provided for becoming acquainted with a wide range of the best choral material.

## INSTRUMENTAL MUSIC

*Orchestra*—5 periods per week— $\frac{1}{2}$  unit per year.

The purpose of this course is to provide players of orchestra instruments an opportunity for the development of skill and for the enjoyment of this form of ensemble playing. It is essential, therefore, that there be an instrumentation that is sufficiently complete for the characteristic qualities of the various choirs to be realized. It is only upon this basis that an adequate performance of the literature of the symphony orchestra may be approximated.

The following minimum instrumentation is essential: 4 first violins, 4 second violins, 2 violas, 1 cello, 1 bass, 1 flute, 2 clarinets, 1 oboe, 1 bassoon, 2 trumpets (or cornets), 1 trombone, 2 French horns, tympani, and percussion.

The music played by such a group may be simple but must be musically worthwhile. Perfect intonation, good tone, accuracy of reading, and expressive performance are the ends sought.

## Suggested Type of Repertoire

McConathy-Stock, the Symphony Series (Silver, Burdett & Co.)

Gluck, Dance of the Happy Spirits

Bach, Air on the G string (Strings and Wood-wind)

Handel, Minuet from F major Concerto

Haydn, Andante from Surprise Symphony

Schumann, Traumerei (Strings)

Grieg, Norwegian Dance

Tschaikowsky, Song Without Words

Schubert, Marche Militaire

Rebmann-Clarke, Beethoven Suite (G Schirmer, Master Series for Young Orchestras)

Bagatelle, op. 119, No. 5

Andante from the Piano Sonata, op. 14, No. 2

- Minuet in G  
 Adagio from the Sextet, op. 87  
 Military March in C
- Willis Graded School Orchestra and Band Series  
 Minuet from E flat Symphony, Haydn  
 Spanish Dance, Moszkowski  
 The Last Spring, Grieg  
 Parting March from Leonore, Raff  
 Song of India, Rimsky-Korsakoff
- Laurel School Orchestra (Birchard)  
 The Album, Schumann  
 In the Woods, Godard  
 Norwegian Serenade, Olesen  
 Matrosenlied, Grieg  
 Etheopian Dance, Delibes
- The Philharmonic Series (Oliver Ditson Co.)  
 Gavotte Celebre, Martini  
 Four Russian Numbers for Strings, Borodine, Kopyloff, Cui and Karganoff

*Band* (Elective). Five periods per week—laboratory type—1 yr.;  $\frac{1}{2}$  unit.

In order that credit for band may be accepted, the following minimum instrumentation is necessary: 8 B flat clarinets, 1 flute and piccolo, 1 oboe, 1 bassoon, 4 cornets or trumpets, 1 baritone, 2 trombones, 2 tubas, preferably 1 E flat and BB flat, 3 French horns in F or E flat, and 2 percussion, with instruments added in the following order: 2 B flat clarinets, 1 additional French horn, 1 trombone, 1 E flat clarinet, 1 alto clarinet, 1 bass clarinet, 2 trombones, and 4 saxophones—B flat, E flat, tenor and baritone.

It should be a fundamental conception that the band is organized essentially as a musical organization rather than for utility purposes.

With such an instrumentation, music of a symphonic character is possible. True intonation, accuracy and skill in reading, and expressive performance are the ends to be obtained. The following suggested list will aid in realizing the above:

#### Overtures

1. Golden Sceptre .....*Schlepppegrell*
2. Jolly Robber .....*Suppe*
3. Northern Lights .....*Werd*
4. Lustspiel .....*Keler-Bela*
5. Rosamunde .....*Schubert*
6. Herod .....*Hadley*

#### Suites and Ballets

7. Three dances from Henry VIII .....*German*
8. Ballet Egyptian .....*Luigini*
9. L'Arlesienne .....*Bizet*
10. Ballet Music, "Rosamunde" .....*Schubert*

11. Sigurd Jorsalfar .....*Grieg*
12. Sylvia Ballet .....*Delibes*
13. Song of Marching Men .....*Hadley*

Marches, waltzes, operatic selections, and novelties are to be used in the proper proportion, but they should be a means rather than an end.

*Ensemble Playing*: 3 periods per week— $\frac{1}{4}$  unit; 5 periods per week— $\frac{1}{2}$  unit

The purpose of this course is to provide opportunity for smaller instrumental groups to engage in the performance of chamber music and other forms of music, utilizing less than the full orchestra instrumentation. String trios, quartets, brass groups, wood-wind combinations come within the scope of this course.

The music studied must be of excellent character and, in so far as possible, be used in the original arrangements.

Artistic work, refined ensemble and general excellence of individual performance are the ends sought.

Suggested repertoire:

Haydn, Trios for violin, cello, and piano.

Beethoven, Trios for violin, cello, and piano.

Haydn, Quartets for 2 violins, viola, and cello.

Beethoven, Quartets for 2 violins, viola, and cello.

Selected movements.

*Applied Music* (Under outside teachers by school authority)— $\frac{1}{4}$  unit per yr.

One 30 minute private lesson per week; one hr. practice daily.

Instruction in applied music taken for credit with teachers outside the regular school system, should include: correct position with its relation to the natural production of good tone; scales and arpeggios played in rhythms in major and minor keys; sight reading; in the case of piano, pedaling; in case of stringed instruments, bowing; the various types of touch; music chosen from the works of composers generally recognized as the best; music which shall represent the various forms, such as march, waltz, gavotte, sonata; in the case of pianists and organists, the complete cadences in all keys; correct interpretation as demanded by the pieces of various types studied. Credit not to exceed 2 units.

Written application must be made in duplicate by the pupil, with the countersignature of the parent, to the principal of the high school not later than the second week of the school year, requesting permission to take applied music for a specific amount of credit with a private teacher properly accredited by the school authorities. When approved by the principal, one copy of the application should be signed and retained for the school office, the other copy signed and returned to the student, who will present the approved application to the accredited private instructor when registering with such instructor for work with credit.

The teacher shall submit to the principal, on a form provided by the school, a monthly report of the work done by the pupil.

At the close of each semester, each pupil taking applied music for credit shall be examined by a person selected by the school authorities.

# DEPARTMENT OF SUPERINTENDENCE, N. E. A.

Discussion Group on Music Education

February 25, 1929

WILL EARTHART, Director of Music, Pittsburgh, Pa., *Presiding*

*Topic: Is Music an Appropriate and Worthy Subject for Inclusion in College Preparatory Classes?*

## THE PLACE OF MUSIC IN THE SCHOOL CURRICULUM

WILLIAM J. BOGAN, *Superintendent of Schools, Chicago.*

The past decade has been a period of appraisal and revision of curriculums in every city of our land. Changes have been drastic. Courses have been improved beyond recognition. But the time schedule of subjects has been held sacred everywhere. The schedule of tradition has been maintained. "What knowledge is of most worth?" has been answered, "The knowledge that our forefathers considered of most worth." Hence when suggestions of re-adjustment of the time schedule were made, advocates of mathematics, history, english, latin and modern languages presented a solid front in opposition to every attempt to adapt a schedule to new conditions. Hence music, which ought to be a fundamental element in the life of every citizen, is quite generally looked upon as a foundling on the doorsteps of education.

Music, to perform its function properly, should begin in the kindergarten, continue through the grades, junior high schools, senior high schools and finally enter directly into the lives of adults. Chicago has adopted a slogan for its music department which expresses this idea: "Music from the kindergarten to the people."

To state this ideal is easy. To achieve it is to overcome the inertia of a people to whom culture comes through great effort. Music for years has been regarded by many people as a fad, as a subject requiring the expenditure of great sums of money without an adequate return in the lives of the people. Men lacking in culture look upon music as a subject fit only for dainty ladies who have no purpose in the economy of nature except to serve as scenery for the more materialistic activities of the business man. If a Board of Education is hard pressed for funds the small amount spent on music is diverted to other purposes, an action which can always be justified as the elimination of a fad.

In European countries music comes with the child's first breath. It is a part of his life equipment. It is in the atmosphere. The people love it and are proud of their musical accomplishments. The most ignorant peasants may be quite familiar with the works of the masters and the musical organizations are powerful factors in civic advancement. In this country the immi-



grant or his descendants furnish a large section of the audience at symphony concerts and grand opera. When Americans with a limited knowledge of music attempt to sing, the effect is generally ludicrous no matter how simple the song may be. Men are ashamed of being caught in the act.

This condition should be changed, but it can be changed only through concerted effort in the schools. We must give music its rightful place as a vital factor in the life of every resident of this country. We must make music an instrument of joy. We must remove self-consciousness and shame from their present close relationship to the musical performances of men.

My subject was originally "The Place of Music in the High Schools" but it can have no worthwhile place in the high school unless it has been given an opportunity to develop through kindergarten, elementary school and junior high school. As with the foreigner, it must become a vital part of the life of childhood. It must be nurtured carefully and extended to all children and finally to adults.

In the kindergarten through the use of simple percussion instruments the foundation of rhythm is laid. In the lower elementary grades this work is continued and the gradual advance is made to a more comprehensive musical education. As an aid to the vocal training which is the most important feature of the work instrumental instruction is given on simple inexpensive musical instruments in order that all may participate. Sight reading of a very elementary nature is taught in the hope that it will provide a key to unlock the world's great treasure chest of music.

To supplement the work of vocal instruction in providing the foundation of a musical education class lessons for the piano have been experimented with on a large scale in recent years. In Chicago the experiment has been very successful. The enthusiasm of the first semester has continued into the second and the number of volunteers has increased steadily. The following tabulation is significant:

	<i>October 1928</i>	<i>February 1929</i>
Schools .....	268	300
Classes .....	421	500
Regular teachers .....	263	438
Private teachers .....	135	50
Pupils .....	7895	8621

Three methods of instruction are in use. Some day a best method will probably be selected. All of the work is done outside regular school hours. A low charge is made for instruction and supplies. Experience seems to prove that the regular grade teacher with a general knowledge of music and some training in the method of class piano instruction is much more successful with pupils than outside instructors who have had no experience with the problems of class discipline. Time is of great importance and the grade teacher, with her knowledge of pupils, is quite likely to conserve every minute of the period.

Prospective teachers are required to pass an examination in the music schools to prove their fitness for the work. In the music department of the

Board of Education a file system records each teacher's experience and musical education. The music colleges have formed day, evening and summer classes for the accommodation of teachers. Experienced instructors from the colleges are in readiness to go to the schools to aid whenever requested. Piano teachers must be well trained for this work. They must have a good foundation of musical education and unusual ability as organizers.

Neighborhood demonstration of the work always convinces the skeptics of its value. The children are delighted to sing and play to an audience. Freedom, skill and musical appreciation are fast driving self-consciousness into the limbo from which, let us hope, it may never return.

Upon the foundation of the music instruction in the elementary schools the high schools may build a more thorough education, one that may finally function in chorus, band, dance orchestra, opera, oratorio, symphony orchestra, or in the simpler musical phases of home or neighborhood life. The ideal of our music courses should be a love for music and an appreciation of its appeal together with the ability to give expression to thoughts and emotions through musical forms.

For a hundred years the people of this country were passing through the pioneer stage of civilization and their struggle for existence was so fierce that they had little time for the cultivation of the cultural elements. Now they are independent financially and can devote their leisure to art, literature, music, and other forms of culture. Our schools are the best agencies to foster the cravings of humanity for all that is good or beautiful in life.

A potent method for fostering a love of music in high schools and bringing forward leaders is the public concert or the public competition of schools in chorus, orchestra, bands or solo events. In Chicago and throughout the nation this method has stimulated music as never before. It has developed a wonderful quality of leadership in teachers who would never have been recognized otherwise. Our school orchestras have been so stimulated that a small but steady and increasing stream of talent has been pouring into our Junior Civic Orchestra and from that into our Chicago Symphony Orchestra. Who knows but what we may develop great American symphony orchestra players, as we have already developed great American opera singers? The schools can aid in this task but more time is needed in the daily program.

Vocational courses in music should be offered for the gifted ones and much credit should be given for music instruction outside the school. The development of great artists is a side issue in this work compared with the development of musical taste and appreciation with some skill in the great body of students. The great artists will doubtless develop themselves but it must not be forgotten that their influence is powerful in stimulating the crowd. In the school, music should be regarded as one of the fundamental subjects and given time in the program sufficient to secure the results that we expect.

As an example of the effect of music, in giving opportunity for self expression, there is nothing better than the effect of spirituals upon the colored pupils in our schools. This form of music has developed originality, dignity, sincerity and pride among people of an oppressed race, qualities that

enable them to ignore the superiority-complexes of other peoples. One cannot imagine many things more stirring than the negro spirituals as sung by boys and girls of the Wendell Phillips High School. No white man can sing a negro spiritual though many make the attempt. The white man merely imitates the negro. He tries to feel (and sometimes look) like the negro but he is always an insincere imitation. On the other hand the negro is always *it*. Hence his remarkable tug at the heart-strings of the listener.

Do you know of any subject in the high school curriculum that affects more profoundly the lives of the people than music does? Must we of America forever play the part of orphans prevented by a cruel fate from entering into the wonderful heritage of music left to us by the masters of the old world?

The nation has passed the pioneering stage. Let us now have music everywhere.

### **WHAT COMPANY SHOULD MUSIC KEEP? SOME CONSIDERATIONS AS TO THE APPROPRIATENESS OF MUSIC IN COLLEGE AND COLLEGE PREPARATORY COURSES**

*WILL GRANT CHAMBERS, Dean, School of Education,  
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The old-fashioned curriculum of the cultural college afforded little opportunity for the discussion of such a topic as this. That curriculum was assumed to be made up of a body of subject matter which by trial through the ages had come to be regarded as sacrosanct, inviolable, and unchangeable. Inasmuch as it had no direct relationship to the life activities of the time there was no reason for raising such a question as that which we are now considering. Since the mass of the people who might have had occasion to raise such a question were denied the advantages of higher education there was no opportunity to get a hearing on the question of whether any of the interests or activities of the mass of the people might not be entitled to a place in the college curriculum.

But the progress of the democratization of the masses made inevitable the consideration of such questions for two reasons: first, training for the vocational and professional activities of life was forced to a higher and higher level by the progress of science until those utilitarian curricula contested the right of the established cultural curriculum to occupy the college level alone; and second, the development of the academy and later the high school into a people's college where those who could go no further in their education demanded a curriculum of studies which should provide them with both background and foundational training for useful callings and somewhat of a cultural outlook for the enrichment of their lives. Here then at last cultural education was challenged by the newer utilitarian demands to show cause why it should continue to occupy the field of secondary and higher education alone. So long as the secondary school remained chiefly a preparatory school

its curriculum was controlled by the interests of higher education, but when it came about that for the majority of the students the secondary school became a terminal school then the demands of practical life began to dominate the curriculum and later to claim the right to offer, as fitting preparation for college, those subjects and activities which furnished the best preparation for life for the mass of students.

Today every subject, to use the language of Chicago, must "put up its hands and deliver," that is, must justify its place in the scheme of things educational in terms of life values. Today music is on trial.

In this discussion it seems best to reverse the chronological order and consider first the place of music in the college curriculum and then, that being established, discuss its right to a place in the preparatory program.

It is neither possible nor necessary in this connection to give a summary of all the educational values which have a place in the educational theory of our time. I shall consider but three or four of the most obvious ones and try to ascertain how far music can lay claim to possessing them.

1. *Intrinsic Value*

A subject which has intrinsic value is one which is valued for its own sake, for what non-vocational uses may be made of it, or for what secondary consequences may come out of its pursuit. A subject has intrinsic educational value if the mere knowledge of it gives satisfaction, regardless of any of its applications.

2. *Practical or Utilitarian Value*

This attaches to any subject which can be put to use in the earning of a livelihood or the securing of the desirable satisfactions of life. It is evident that science, mechanical skill, or elementary mathematics have practical value.

3. *Cultural Value*

There has always been discussion as what is meant by this term. So far as I know no one has ever given us a satisfactory definition. By some it is regarded as the refined use of one's leisure time. By others, the ability to conduct oneself appropriately and to talk accurately and entertainingly about topics of interest within a circle of liberally educated people. However we may think of it, it seems to have been regarded as the inevitable outcome of the pursuit of such studies as the ancient languages, literatures, philosophies and arts which are not too closely, if at all, related to the utilitarian activities of the generation concerned. It seems, somehow, to refer to the all-round development of an individual without reference to useful knowledge or technical skills except as they refer to the leisure time of the cultured class.

4. *Preparatory Value*

The subject or activity may have preparatory value in either of three different respects:

- (1) It may contribute prerequisite subject matter for some necessary or desirable study or activity beyond.

- (2) It may be instrumental, that is, it may result in the acquirement of habits, skills, or even attitudes; in general, tools of learning which will be useful as instruments in later educational situations.
- (3) It may be developmental in a broad sense, that is, in the stimulation of general all-round organic growth; in the development of physical and mental sanity, balance, and poise; or, in a still broader and more general sense, it may tend to promote the integration of a well centered, balanced personality. This is a preparatory value of prime importance. Throughout all the years of development of modern education, almost to the present day, we have neglected in our thinking and planning the importance of the emotions in building character and establishing a foundation of safety. Somewhere in the program of secondary and of higher education there must be provision for this phase of education. The emotions, like anything else in human nature, can be developed only by exercise in proper situations, in association with appropriate ideals, and by co-ordination with purposeful reactions.

Now it should require but a moment's consideration to establish the claim of music to possession of all of the educational values referred to on the college level. No one can deny to music, of the right kind, a great intrinsic value. Whether for the individual or for society at large music exists only to be enjoyed, not only in its own right, but also as a means of introducing enjoyment in many of the drab situations of life. Perhaps music is less thought of in connection with practical educational values than any of the others. That it has such practical values for those who acquire is as a means of earning a livelihood any observer may attest. The thousands of recruits in the bands and orchestras of our country are almost without exception the products of musical activities carried on in our public schools and higher institutions of learning. Our daily papers are accustomed to feature trips to Europe by college glee clubs, orchestras and bands, financed by the income of these organizations from entertainments and concerts en route. There was, perhaps, never a time nor a country in which music had so great a utilitarian value as in this year 1929 in the United States of America.

But what about the cultural value of music on the college level? Can it be compared with the so-called cultural studies so well established by tradition in our higher curricula? Unless I am much mistaken culture is commonly thought of as a condition of development in which the individual is able promptly, easily, efficiently, pleasantly and attractively to adjust himself in conversation, conduct, and social relations in any ordinary life situation, and to bring to bear upon it such information, emotional attitude, and appropriate reaction as will give it the truest interpretation and deepest significance. The so-called cultural studies of the old curriculum at a time when they were active instruments for accomplishing the objectives just referred to had definite relations to fundamental interests and recurrent situations in the lives of

the cultured class, and they have become untrue to their reputation as cultural in proportion as the situations in which they were thus useful have dropped out of the life of the people. Music can establish its claim to cultural value just in proportion as it is useful in the lives of the people who study and enjoy it in developing those tastes, associations, interpretations and appreciations which enable them to adjust themselves promptly, easily, efficiently, pleasantly and attractively in the common situations of life.

Music, or what purports to be music, is going on everywhere and always in our present life. If you turn on your radio you are certain to tune in on the voice of Firestone or "There's a Rainbow Round My Shoulder." In the public dining room music is as much an essential of the menu as the soup or the dessert. Whether the occasion be the celebration of the birth of a prince, the marriage of an heiress, the inauguration of a president, the parade of a striking labor union, the launching of a battleship, the conduct of a prayer meeting, the dedication of an aeronautic field or the funeral of a bootlegger, it demands equally the services of a band, an orchestra, a chorus, or an organ. How can one live efficiently, happily and significantly in our world without education in music? The college man without interest in the arts of our day is surely as pitiable an object in terms of culture as the Harvard graduate of a century ago who knew no Latin, if such a creature ever existed.

If it were necessary to develop the cultural value of music further one might call attention to the social element involved in the school or college orchestra, chorus or glee club. Many of us have observed and commented upon the transformation of the school spirit, of the attitude of the ordinary pupil toward school life, due to the recent developments in public school music in our larger cities. The program of the composite all-high school orchestra at the Dallas meeting of this organization two years ago was not only a revelation but an inspiration to most of us. The work done locally in the high schools of the United States which made possible that epoch making program means nothing less than the establishment of centers of culture of the finest type in the high schools of the United States. And this refinement refers not merely to taste in music, but to increased appreciation of everything that goes on in an American secondary school. The influence of the public school music movement in the United States upon the attitude, the conduct, and, I believe, also the character of our secondary school population has been revolutionary. The benefits of all this on the preparatory school level will be transferred to the college as this generation moves up.

The values of college studies are not often thought of in preparatory terms inasmuch as they commonly represent the final stages of education rather than initial ones. However, music may easily be shown to have large preparatory values in the three aspects of (1) prerequisite subject matter, (2) technical skills, and (3) the stimulation of all-round development and balance. One who is to enjoy to the full, whether as performer or auditor, the rich musical heritage of our day, will gain from music on the college level much in the nature of prerequisite knowledge in both the theory and history

of the art. To the performer the prerequisite knowledge will be supplemented by technical skills, habits and attitudes of an instrumental sort. And finally, the all-too-passive intellectual routines of college life will be enriched, humanized, and socialized by musical appreciations and enjoyments which cannot fail to assist in the development of poise, the broadening of human interests, the integration of personality, and the direction of development into wholesome channels. No people since the ancient Greeks seem to have had a due appreciation of the place and value of music in higher education. To them it was not merely the central factor of the curriculum, but it was a dynamic which suffused and vitalized their entire educational program. At intervals there have been sporadic efforts to revive the old beliefs in the efficacy of music and to demonstrate its values in practice, but failure was too often the result because of a too-intellectual treatment on one hand or a too-practical one on the other. For two thousand years we have been groping in the dark for an adequate understanding and appreciation of music as an educational factor which seems to have been perfectly clear to the Greeks. There seems to be great promise of a rebirth of the old Greek conception and practice in the experimental programs of some of our best modern progressive schools which are using the broad undifferentiated field of music as a source of motivation, invention, interpretation and general vitalization for the whole school program. The Greeks made it such and more throughout the whole range of education.

What has been said of the values of music on the college level applies equally to its place in the preparatory curriculum. Both to the college preparatory student and to the boy whose formal education ends in a secondary school, music has an intrinsic value. It is a new interest for the leisure hours, a sedative for the weary over-worked brain, a stimulus to flagging enthusiasm, wherever one's lot may be cast. To the great mass of young Americans music in the high school means the last opportunity to learn how to utilize and enjoy the products of that art whose development in recent years is one of the wonders of the new America.

The practical values of music in the secondary school need only to be mentioned. Hundreds of boys, and many girls as well, are paying the expenses of a college education by means of the income from their musical skill in band, orchestra, choir or solo performance. Others are enjoying the advantages of travel by the same means. To many the beginnings of a professional musical career may be traced to musical interests and abilities developed in our secondary schools.

All the cultural values of music attributed to the college may be applied equally to the secondary school. A culture of an age or a people can be developed only through the assimilation of its cultural materials, and varies as those materials vary. This accounts for the distinctive cultures of ancient Greece, of the Renaissance, or of modern America. No art has given us such a wealth of stimulating materials producing such an insistent demand for the improvement of esthetic tastes, as has music. It would be the greatest of our educational absurdities not to grant to music a place in our secondary curricula proportional to its place in the life and interests of the times.

As to preparatory values it is at once easily apparent how any prerequisite knowledge, instrumental skill, and general all-round development due to music on the secondary level leads directly to the mastery and enjoyment of music on the college level and in later life. Music has produced the finest and most difficult techniques of any of our arts—techniques which challenge the patience and skill of the most able, and the mastery and application of which yield the greatest satisfactions possible in any kind of educational effort. College entrance requirements have always stressed the intellectual at the expense of the emotional and volitional life. If human life is to be a period of appreciation as well as a period of intelligent action, there must be a large place in the secondary as well as the higher levels of education for the cultivation of the arts of which music is the chief, from the point of view of reading the depths of human nature and blending and integrating the varied impulses, reactions and ideals of the student. Out of the vague feeling life of the individual are the various and divergent aspects of consciences and conduct differentiated, and only in the unity of a wholesome emotional state can a stable personality be built.

A college student needs not only foundation facts, scholastic interests, properly mastered tools of learning, and a keen intelligence, but he needs sanity, balance, self-control, an habitual emotional tone, all of which should characterize an ideal atmosphere or background of living and learning in college or elsewhere.

If, as some have asserted, the balance of powers, the integration of personality, and the stimulation of all-round growth are to be found in the proper balance of the organic energies and in the direction and coördination of the emotions rather than in mere intellectual stimulation and association, surely these years of the upper "teens," the years of later adolescence, afford us our great opportunity to use music as a primary means of integration and of growth. For these are the years in which the energies are more abundant and more in need of coördination, the emotions more rampant and unregulated, the longing for enjoyment more keen and the ideals in a state of flux awaiting the appeal of the strongest influence to either mould them into wholesome lifelong pleasure-giving ideals of the adult level, if properly used, or, otherwise, to arrest them in their condition of trivial immaturity as permanent means of excitement, unrest and nervous waste.

Summing up then, so far as the place of music in the modern college curriculum is concerned, if in the general college course there is to be any provision for what has been known as culture, that place should be taken by the arts which are prominent in the life of our time. And first among the arts comes music (1) because of its age-old and deep reaching appeal to our most powerful emotions, and (2) because it is now the most universal of all the arts, affecting us both in our hours of work and our hours of leisure. Let those who will continue the study of the ancient languages, literatures and philosophies, as means of culture. They have their place. But the masses of those who seek preparation for life through a college course will find more to refine their taste, to direct their conversation into clean and worthy chan-



nels, to fill their leisure hours with wholesome, creative and enjoyable reflections, through the study, practice, and appreciation of the arts which are most prominent in the life of our day. This truth is all the more fundamental because these arts are the modern developments, refined by science and popularized by intercommunication, of those older ones that have always appealed to the imagination and contributed to the satisfactions of men in all ages.

Likewise, if any place is to be given to elective subjects in the practical curricula of vocational and professional colleges, should not music share the field with the older and academically more respectable studies which have been used heretofore as esthetic leaven in the heavy mass of utilitarian material?

What I have just said applies also to the preparatory program of studies. If music is to have a place in the college curriculum it must be included among the preparatory subjects to provide continuity with the work of the elementary and intermediate schools. Its intrinsic, practical and preparatory values, its influence on the development of organic unity, mental poise and integration of character, and its contribution to the fund of wholesome and stimulating life-interests must all be kept in mind and brought out. Let music be given the place of honor and influence to which it has long been entitled, and let it no longer be regarded as the recourse of men who should have been women and who lack the intellectual power to wrestle with the so-called heavier subjects!

## THE ATTITUDE OF COLLEGES TOWARD MUSIC

(A study of current college practices in granting credits for music study.)

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### MUSIC IN COMPARISON WITH OTHER SUBJECTS

How educational is music study? Is it comparable in value to the developments in human beings which are brought about by the study of languages, history, mathematics, and the sciences? Is it an essential or only a desirable aid to culture? Assuming that all of these questions might be answered in its favor, is it so incapable of standardization that the colleges can hardly expect to establish a reliable basis for evaluating it? Or even this being assured, is the teaching of music in the high schools at present of such a high character that it is worthy of college recognition? If this condition does not now prevail, is it possible that sufficiently capable musician teachers might be developed so that they might eventually so organize their subject and so present it that high school students might with justice expect college authorities to recognize music study as being on a par with other high school subjects? These are some of the questions which a study of the attitude of college authorities may well suggest.

## SOURCES OF DATA FOR THIS STUDY

For over a year a special committee of the Research Council of the Music Supervisors National Conference has, with the generous aid of the National Bureau for the Advancement of Music, been studying the question of the practices of the colleges towards credit for music. The result of this study which contains information from almost 600 institutions distributed over the entire country is now being published in an extensive volume by the National Bureau for the Advancement of Music and should soon be available for distribution. It is hoped to supply free copies, not only to each of the institutions which coöperated in furnishing information, but also to the large number of superintendents or high school principals who are concerned with the question of college recognition of music. Others who are interested in obtaining copies of the volume may write to the National Bureau for the Advancement of Music, 45 W. 45th Street, New York City.

## PUNGENT CONTRASTS TO PREVAILING AGREEMENT

The questions which are raised at the opening of this article are perhaps misleading if they imply that the colleges are still in doubt as to the answers. If comparatively uniform practice denotes similarity of thinking, the figures soon to be presented will show that, for most of the college administrators, our opening queries are largely rhetorical ones. There is a remarkable amount of agreement on many of the fundamental problems, but there are a few striking and weighty exceptions which call for careful consideration. Moreover, even though the general trend is very much in one direction, there are interesting and suggestive variations within almost every phase which show the need for further examination, discussion and possibly education. Certainly, when one learns that the announced practice of an institution differs from that which is actually in effect, and when one learns that the administrative officers do not approve of the very rules which they are enforcing, and when one finds such extreme points of view as those represented by the statement that music has no educational value, and, contrasted to this, that no one doubts that music has great educational value, it is time that these findings should be made easily available.

## A. IS MUSIC ACCEPTED FOR ENTRANCE CREDIT?

Before turning to varying opinions regarding the value of music, let us examine the figures which indicate specific practices.

A questionnaire which the various institutions were asked to answer was divided into two large headings, the first having to do with entrance credit allowed in colleges for music study before the student presented himself at the college, and the second having to do with courses in music which were offered within the college. Of 592 institutions tabulated, 450, or 76%, accept music for entrance while 142, or 24%, do not. Moreover, the number is steadily increasing. While many of the institutions have recognized music for entrance for a long period, fully half of them have done so only during the last ten years. (Specifically stated, of 323 institutions which answered

this question, 159 have accepted music for 11 years or more, while 164, or more than half, have established this practice within the past ten years. Of these, 80 have done so within the past five years.) It is, therefore, evident that there is a decided trend in favor of larger recognition of music for entrance credits.

#### HOW MUCH MUSIC IS CREDITED FOR ENTRANCE?

The amount of credit accepted must be viewed in the light of the predominating number of 15 credits which is required for entrance into colleges.\* The amount varies from one-half of one credit to seven credits or units, which would mean from 1/30 to about 1/2 of the total number of units needed for entrance. The two predominating numbers of credits accepted, however, are one and two. That is to say, there are as many institutions which allow one credit as there are which allow two. On the other hand, there are more institutions which allow two or more units (namely 270) than allow less than two units (185). (Six allow  $1\frac{1}{2}$  units, 159 allow one unit, and 20 allow only  $\frac{1}{2}$  unit or state that they allow only a limited amount. On the other hand, 159 allow two units, 55 allow three, 45 allow four, 10 allow five, and one allows seven.) From this we may see, therefore, that in the majority of institutions a student may present at least two of his entrance credits in music. The distribution of credits accepted is apparently considerably influenced by geographical conditions, the middle west and far western states accepting more than the eastern states.

In most cases the student who wishes to have his previous study of music in the high schools counted in the college needs simply to present a certificate. Of 424 institutions which gave information on this point, 382 will accept high school certification; 32 require an examination, and five require both the examination and the certificate. Usually the institutions accept this music for entrance to any college, but a few make restrictions. For instance, 12 accept music only when the student is planning to enter the music or fine arts department, and 14 institutions, while accepting some music from all students, will accept a larger amount if the student is going into the two departments just mentioned.

#### TYPES OF MUSIC ACCEPTED

The theoretical aspects of music were the first to obtain academic recognition, and there are still 86 of the 446 institutions furnishing data on this point which accept for credit only harmony or what they call theory of music. It is interesting to note that, on the other hand, there are 14 institutions that accept credit only for performance in music, or so-called applied music. Usually, however, recognition is given to any kind of reputable music which is presented, either theoretically or applied. Such is the attitude of 346 of

\* It may be said here parenthetically, that the term unit or credit is usually accepted as meaning "a course covering an academic year that shall include in the aggregate not less than the equivalent of 120 sixty-minute hours of classroom work—two hours of shop or laboratory work being equivalent to one hour of prepared classroom work."

the institutions, although they vary regarding the relative amount of credit which they give to these two large aspects. Usually the one or two credits permitted may be distributed according to the desire of the student. Of applied music, the branches most frequently presented are piano, voice, and violin, in the order named.

### B. COLLEGE COURSES IN MUSIC

Over  $\frac{3}{4}$  of the 592 institutions investigated offer some instruction in music and of these all except ten give credit for it counting towards a degree. There are, however, 115 institutions which, for varying reasons to be discussed later, offer no college courses in music.

### DEGREES FOR WHICH MUSIC MAY BE OFFERED

Many institutions allow music to count for more than a single degree. Consequently, the figures now to be presented total more than 462, which is the number of institutions which offer music for credit. The favorite degree throughout the country is the B.A., and this naturally being somewhat kindly toward the arts, it is to be expected that we should find that 368 institutions accept college courses in music for the B.A. degree. Since the B.S. is the degree which is more and more used to indicate the conclusion of a course in teacher training, and since music would normally find a place in such training, it is not unnatural that the next largest number should be 169 institutions which accept college courses in music for the B.S. The only other large number is 149 for the bachelor of music degree. Small numbers, the largest being 20, credit music for the bachelor of music education, bachelor of the science of education, bachelor of education and bachelor of philosophy.

In the master's degrees the M.A. leads, the 33 degrees recorded being distributed as follows: 21 M.A.; 7 masters of music; 3 masters of science; 1 master of fine arts; 1 master of the science of education. The only doctor's degree recorded is the Ph.D. Four institutions credit music for this advanced degree. These are University of Missouri, Iowa State University, Harvard University, and Teachers College, Columbia University.

### HOW MUCH MUSIC IN COLLEGE?

While 120 hours or units is the predominating specification for a bachelor's degree, there are so many variations, even though slight, that in determining how much music may be elected for the various degrees it is best to state it in terms of percentage rather than actual number of hours. In the 368 institutions which permit music to be offered for the B.A. degree, we find the following distribution: 257 allow it to count as an elective subject, which is not designated specifically as applying to a minor or major; 95 allow it to count as a minor, and 170 as a major. In these numbers there naturally are duplications because many institutions allow music to be included under two or all three of these conditions. The percentages permitted or stipulated under the three headings vary greatly. The predominating percentages for the B.A. degree are from 10 to 20% and from 20 to 30%. This

would mean, in an institution which requires 120 credits for graduation from a four year course leading to a bachelor's degree, that from 12 to 24 credits, or from 24 to 36 credits might be elected in music. Most of the institutions which designate music as an elective without its being a major or minor permit 20% or less of the total number of credits required for a degree. This is also the predominating number for a minor. For a major, however, the percentage rises to 30 and in some cases to 35 or even 40; or, on the 120 credit basis, from 42 to 48 credits. About the same conditions prevail for the bachelor of science and for the bachelor of education degrees. In the bachelor of music degree, however, a much large amount of music is permitted. Of 173 institutions, for instance, that permit a major in music leading to the degree of bachelor of music, the range is from 30% to as high as 100% in music. The predominating numbers, however, are 45, 75, 65, and 55%, the distribution of the number of institutions rising in the order named. In other words, the student who specializes in music with the B.A. degree will usually get about a quarter of his total credits in music, whereas the person who specializes in music and works toward the bachelor of music degree will have half or more of his work in music. A few institutions that grant the bachelor of science degree allow as much as this, but in general the amount of music is naturally much larger in the bachelor of music degree than in any other.

#### OPPORTUNITIES FOR STUDYING MUSIC

There is no dearth of opportunity for students to study music. In addition to the offerings in the regular academic year, practically all the institutions that have summer sessions include music in their offerings. 197 institutions, scattered over the entire country, provide opportunities for music study in the summer. Moreover, a large number of these have specific courses for music supervisors; and during the regular year 207 institutions offer special courses designed for music supervisors.

#### TWO GROUPS OF 50 LEADING INSTITUTIONS TABULATED

Because of the wide variation in the size of the institutions and the inequalities of music opportunities, a special study was made of 50 of the most important private institutions and of a corresponding number of state supported institutions. For the latter group, those specifically designated as land grant institutions were selected because of the importance which comes from national government recognition. These institutions present many striking contrasts.

#### 50 PRIVATE INSTITUTIONS

Beginning with the first group, which includes all of the outstanding non-state supported institutions such as Stanford, Southern California, Wesleyan, Yale, Northwestern, Chicago, DePauw, Johns Hopkins, Harvard, Mt. Holyoke, Radcliffe, Wellesley, Barnard, Vassar, Bryn Mawr, Williams, Dartmouth, Princeton, Columbia, Oberlin and others almost as well known, 34 of the 50 (or 68%) follow the predominating tendency already noted of

accepting some music for college entrance, while 16 of the 50 allow none of the prevailing 15 entrance units to be presented in music. Of the 34 accepting music, 13 accept 1 credit; 12 two credits; 4 three credits; 3 four credits; 1 five credits, and 1 seven credits. On the other hand, these 16 significant exceptions are of such importance that they should be listed here. They are Wesleyan, Yale, The Liberal Arts College of Northwestern, Bates, Goucher, Johns Hopkins, Harvard, Radcliffe, Williams, Dartmouth, Princeton, Wake Forest, Bryn Mawr, Pennsylvania, Furman, and Vanderbilt. We shall have occasion a little later on to examine some of the reasons which guide this action. Moreover, we must remember that, with the exception of Northwestern and Vanderbilt, all of these institutions are in the extreme eastern part of our country. In order that we do not lose our perspective, let us present contrasting practices in similar institutions. Those which allow one credit include DePauw, Notre Dame, Georgetown, Wellesley, Columbia College, Barnard, Vassar (which allows one or two), Temple, Brown, Middlebury, and several others. Those which allow two include Drake, Sophie Newcomb, Boston University (Liberal Arts College), Mt. Holyoke, Vassar (as noted above), Oberlin (in every department except music, in which three are allowed), Northwestern (which allows 3 for students majoring in music), Pittsburgh, and several others. Those which allow more than this include Nebraska Wesleyan, Northwestern (for music students as noted above), Oberlin, Ohio Wesleyan, New York University and the University of Rochester, including the Eastman School (which gives 3, while the Arts and Science allows one). Several other institutions allow four, the University of Chicago allows 5, and the University of Southern California allows 7.

Leaving the question of entrance credits, we find that almost every one of the 50 institutions studied offers music for college credit. The exceptions are George Washington University (which gives no courses of its own but accepts music from accredited institutions), Mercer University, Goucher College, Millsaps College, Washington University in Missouri, Princeton University (which has no courses at present but which, according to a note from the secretary, hopes to offer some soon), Wake Forest College, and Furman and Vanderbilt Universities. The percentage of credit which may be gained in music in these institutions varies from 5 or 6 or 7 in Williams, Johns Hopkins, Wesleyan and Stanford, to the prevailing percentages of about 25 in the University of Southern California, Yale, Northwestern, Drake, Newcomb, Harvard (35%), Mt. Holyoke, Wellesley, Dartmouth, Princeton (14% for B.A. and 24% for B.S.), Barnard, Oberlin, Bryn Mawr, Pennsylvania, Pittsburgh (up to 75% or more in the various bachelor degrees in music). Several institutions, moreover, allow the master's degree to be obtained entirely in music: the University of Southern California, Drake, Radcliffe, Wellesley, Vassar, Oberlin being in this class. 17 of these 50 institutions have special music supervisors' courses. 19 of them offer summer courses in music.

## 50 LAND GRANT INSTITUTIONS

The figures for the state institutions may well be presented both independently and in comparison with the private institutions just discussed. 6 of the land grant colleges (or 12%) accept no entrance credit in music as compared with 16 (or 32%) of the private institutions which accept no music for entrance. The average amount of credit which is accepted at the private institutions is  $1\frac{1}{2}$  units, while at the state institutions it is two units. As in the case with the private institutions, those accepting little or no music are chiefly in schools in which the institution, for various reasons, does not stress music in its college courses. The middle western and western institutions are generally the more liberal.

Of those accepting music for credit, about 83% of the state institutions accept practically any form of theoretical or applied music, as compared with the 72% prevailing in the private institutions. 12% of the state institutions will accept theoretical music only, while 25% of the private institutions make this restriction. The figures for acceptance of applied music only are 5% in state and 3% in private. As might be expected, practically all of the state institutions accept on certificate. Three specify by certificate or examination, but examination would probably be required only if the candidate came from a high school that was not approved and recognized by the state authorities. When music is accepted it generally applies to all departments; however, there are 3 institutions which accept more if the student enters the music or fine arts work. Practically all of the state institutions have accepted music for at least 5 years. Many, however, have recently increased the amount of music which is accepted. Some states, such as New Mexico, began accepting music in 1929, this state allowing 10% of the B.A. degree to be gained in music, and 100% for the B.M.

There are 9 institutions accepting no music for college credit. These are chiefly eastern or southern states, but one of these, Georgia, will probably offer music within a year.

The college offerings in music are quite varied. In all but half a dozen of the colleges offering music, it is possible to elect some music, from 2 or 3% to about 40%, generally 8 to 25%, toward the usual academic degrees, B.A. and B.S. A student may major for these degrees in about one-third of the colleges, offering 10 to 60% in music, averaging 8 to 35%. It is possible to minor in about as many institutions, offering 8 to 35% in music with an average of about 15%. In about a dozen places a student may major in music for a music or fine arts degree offering 40 to 100% in music and averaging about 60%.

Only 2 of the state institutions appear to offer advanced degrees in music, 1 offering a master's, 1 a master's and a doctor's.

About one-third of the institutions offer a course for training music supervisors and one-half offer summer session music courses. Both of these prevail largely in the Central and Western states, rarely in the Southern or Eastern.

## D. REASONS BEHIND THE FIGURES

In the hope of obtaining more information than was included in a bare statement of practices, two supplementary questionnaires were sent to institutions which were not accepting music for entrance credit or were not offering in their institutions music courses for credit. In spite of the fact that, as the foregoing figures have shown, these institutions were in the decided minority, the questions were so framed that they did not stress this fact and did everything possible to encourage a frank statement of the ideas which had led to the formation of the policy now in vogue. Replies were received from about 40 institutions but not all of them answered each question.

To the first one—*"Is it your opinion that music, no matter how well taught, does not produce educational results which are comparable with those obtained in the subjects for which you do grant entrance credit?"*—the replies were overwhelmingly in the negative, making it evident that the prevailing opinion among college authorities, even those who do not grant entrance credit for music, is that music study, well conducted, does produce worth while educational results. There are, however, one or two striking exceptions in spite of the fact that the president of a southern college states that no intelligent person could doubt the educational values of music. President Frank J. Goodnow of Johns Hopkins University believes that music, no matter how well taught, at present does not produce educational results which are comparable to those obtained in the subjects for which his institution grants entrance credit and says that he is by no means certain that this condition can be remedied by better teaching. Four or five presidents of small institutions apparently share this opinion, and the dean of the engineering department at the Armour Institute of Technology, Chicago, Ill., also expresses himself to this effect.

To the second question—*"Is it your belief that music might be taught so as to meet the requirements suggested in Question 1 but that at present the high schools and other preparatory institutions do not teach it sufficiently well?"*—there are 31 affirmative replies and four in the negative, and this represents the prevailing objection of those who at present refuse to grant entrance credit in music. While, in other words, there are a very few officials who do not see how music can ultimately be included in the essential preparation of students who are planning to enter their institutions, most of these officials are of the opinion that the preparatory work in music is either of such a low standard, or of such varying and uncertain quality, that their institutions cannot at present recognize it as being on a par with the established academic subjects.

Question three—*"Is the difficulty of evaluating the music work which might be submitted so great that your institution is unwilling to undertake it?"*—received no clean cut decision because the vote is fairly well distributed, 11 answering "yes" and 19 "no." Those who answer "yes" are probably influenced both by the inequality of the teaching standards already mentioned above and by the fact that in institutions in which no music courses are offered it is naturally difficult to find anyone who would care to



pass upon the validity of music instruction. On the other hand, those who do not shirk at evaluating the music work usually have persons qualified to pass upon it, or express the opinion that since most of their students enter upon high school certificates they are of the opinion that they should give as much credence to the high school's evaluation of work in music as work in any other subject. It is, however, rather surprising to find that the dean of the school of music at Yale answered unqualifiedly that his institution is, because of the difficulty involved, unwilling to undertake to evaluate music work which might be submitted for entrance. He adds the following statement: "Entrance to a university should be on the basis of work in theoretical, not applied, music. This is taught only in an elementary way in the preparatory and public schools, at least in the east. The candidate who is by nature really musical will probably be willing to take the examinations in the regular subjects waiving music."

Question four—"Do you think that there is not sufficient interest in music credit on the part of prospective students to warrant your considering the question of granting entrance credits in that subject?"—apparently gives the real reason why most of these institutions do not accept music for entrance. Twenty-six, of the 36 replying to this, answer "yes" and add statements which show that, in these institutions at least, there are very few students who raise this question when they are presenting their credits for entrance. One president remarks, "We are somewhat disappointed with the small number of students who do ask for credit in music." Probably this is the reason why he adds this statement: "Our institution, while not willing to publish as yet any statement as to our acceptance of college entrance credits in music, does, as a matter of fact, accept such credits when there is any possibility of a genuine evaluation of the value of the course." A dean writes that, "while there is considerable interest in music credits, no two students have the same kind of credits to present." This comes from the State of Michigan, in which there is a large variety of music courses in the high schools.

To the fifth question—"Is it your opinion that because of the great divergence in music training you prefer to treat all students as though they had had no musical training and thus have them all on the same basis for beginning college courses in music?"—there is again no overwhelming answer on one side, the division being 12 "yes" and 11 "no." Yale, however, as probably would be expected from the earlier question, prefers to consider the students as starting their work in music and to make such individual adjustments as are necessary after the student proves himself. It is evident that this matter will adjust itself as the high school courses become more standardized.

The answers to question six—"Is the procedure of your institution wholly autonomous or is it arrived at in connection with other institutions or group of institutions such as an association?"—indicate a predominance of institutions whose procedure is arrived at quite independently. There are many of them that qualify this by saying that, while they form their own opinions, they still endeavor to make them consistent with prevailing practices in in-

stitutions of similar caliber. From this it would seem that the publication of this present study, with its indication of a predominance of belief in the educational value of music, should cause an extension of recognition of music.

To question seven—"*Has any change in policy regarding the recognition of music for entrance credit been advocated in your institution?*"—the predominating answer was "no," there being 31 out of 37 who responded thus.

Almost the same conditions prevail regarding question eight—"*Is there any probability of any change in your procedure in the near future?*"—in which there are 8 who answer "yes" and 30 who answer "no." The 30 institutions which say that there is little or no probability of a change in procedure in the near future, either base this upon a fundamental conception of the lack of the educational value in music, or on a belief that, while it may be valuable for the large majority of students in general education, it is not sufficiently vital in the special fields cultivated by their institution to warrant its recognition in the preparatory education of their students. This point of view is expressed in a letter from the president of Bryn Mawr College: "Bryn Mawr College requires students wishing to enter the college to be examined on certain definite subjects. These are chosen with general reference to the college curriculum, as well as to the curriculum in the schools. They are: Ancient Language, 4 points; Modern Language, 3 points; English, 3 points; Mathematics, 3 points; History, 1 point; Physics or Chemistry, 1 point. The faculty has up to this time preferred to require those definite courses rather than to allow other obvious alternatives, and I think the policy is likely to continue. Courses in History and Appreciation of Music and in Harmony and Counterpoint may be offered for the Bryn Mawr degree, but no courses in practical music are offered by the college." We shall return to this particular phase in our next division.

#### WHY NO MUSIC COURSES OR NO CREDIT IN COLLEGE?

To the supplementary questionnaire on this inquiry, few of the 45 replies seemed to consider it necessary to give attention to the first question which asked whether the reason why college courses were not offered in music, or why no credit was given for those presented, was because "*they were not considered of sufficient educational value under any circumstances.*" Evidently this seemed beyond reason and unworthy of reply. Only 8 replied to it, 7 flatly repudiating such a suggestion, and only one accepting that as the answer. Nevertheless, the one affirmative reply needs quoting. The dean of this university states: "that the policy of the school is not to give credit either in admission or for its degree for so called technical work such as piano, voice, glee club, band, physical exercise, etc." The dean, in explaining this, which he says is not in accord with his own personal opinion, writes: "The reason lies fundamentally in a conviction that culture, if it exists at all, does not exist in desirable form or quantity outside of those studies which are sponsored by the college."

The second suggested answer—*"Not consistent with the particular field cultivated in this institution"*—seems to be a satisfactory explanation for most of the 33 institutions replying. Twenty-nine state that this represents their opinion, and of these 13 of the institutions are technical schools—military, engineering, or forestry. There are, however, two liberal arts institutions that accept this explanation.

To suggestion three—*"Not necessary because there is not sufficient demand from the students?"*—there are again a large number of affirmative replies; 21 out of 26, in other words; and of these a large number are in the south.

To suggestion four—*"Value of courses recognized but none presented because the facilities are not available in this institution?"*—there is practically unanimous affirmative reply, 31 out of the 32 institutions saying that this presents their decision. This is chiefly due to the lack of funds. A number of institutions would be happy to introduce music and to give credit for it if the funds were available. A few institutions, however, state that their enrollment is so small and their field so limited that it is impossible that another department or instructor in music be added.

Suggestion five—*"Not presented because students who desire music can obtain it from other sources such as neighboring or affiliated institutions?"*—again finds a predominating affirmative reply, 17 of the 19 institutions stating that their musical needs are taken care of outside of their own institution.

The fact that 11 out of the 38 replies state that changes of policy regarding the recognition of music for college credits have been advocated in their institutions, shows that many of them are agitating this question. This is reinforced by the figures on the number of changes of procedure in the near future, 19 of the 45, or almost half, stating that there is the probability of offering music soon. Nine institutions state that they have plans under way to this end. Doubtless in this group belong some of the more important institutions which at present are offering music without credit. Princeton, for instance, states that they hope to add music to their curriculum soon.

#### E. A FEW SUMMARIES

While, to a large extent, the main deductions to be drawn from this study have been indicated as this paper proceeded, a few additional summaries may here be made. There is no question that there is a widely prevailing belief in the educational value of music as now studied in our high schools, and a willingness on the part of the universities to grant credit for this, and to offer opportunities for further study within the institutions. There is every probability that this recognition will be increased as the work in the high schools becomes stronger. Those who fail to give this recognition are either convinced that music is inconsistent with their field, or inconsistent with the fundamentals of education in general, or that at present it is not sufficiently well taught to obtain the same recognition that is given to the subjects of long established standing. Regarding the latter point only two remarks need be made—first, that the music instruction has undoubtedly been

strengthened wonderfully in the last decade; and second, that there is an intimate relationship between the improvement of instruction and the recognition which it receives. While the high schools may well bend their energies toward improving the instruction, it is probably not too much to point out that the universities, in so far as the students are influenced by consideration of college recognition, could strengthen the high school courses by allowing credits for entrance. This does not mean the condoning of bad work, but the indicating of the college rewards which come from recognition of good work. Finally, for those technical schools which with considerable finality and even with some disdain maintain that the arts cannot be considered as fundamental, or possibly even as desirable elements in technical training, it may be pointed out that there are numerous instances of outstanding men of science and technology who pay tribute to the importance of music as a means of stimulating the work in their own technical fields. Possibly we may close with the recent news item concerning the scientist who at present is attracting the attention of the entire world: H. R. Knickerbocker, in a Berlin dispatch to the *New York Evening Post*, writes concerning Dr. Albert Einstein: "Indicative of the many-sided nature of the professor's intellect is the fact that in his room, devoted for the most part to ratiocinations which express themselves in equations, formulæ and all those hieroglyphics which characterize the mathematician's art, stands opposite his desk a grand piano. He is a passionate lover of music." (Quoted in the *Literary Digest* for February 9, 1929.)

## RESOLUTION

Adopted by the discussion group on Music Education, Department of Superintendence, N. E. A., Cleveland, Ohio, February 25, 1929.

Whereas due to economic, mechanical, and other influences, life is becoming increasingly complex; and,

Whereas in all conduct the emotional set of an individual is of fine importance; and,

Whereas music and the other arts are recognized as of great potency in producing a balanced outlook upon life and conduct; and,

Whereas present educational practices in high schools and colleges predominantly schedule the arts on the basis of desirable but not basic subjects:

Therefore be it resolved that the Department of Superintendence favors renewed studies looking toward a re-evaluating of the arts with a view to assigning them more fundamental recognition in the programs of high schools and colleges, in order that students in these institutions may normally include the study and practice of the arts in their programs.

# SOUTHERN CONFERENCE FOR MUSIC EDUCATION

Kenilworth Inn, Asheville, N. C., March 6-8, 1929

## OFFICERS

*President*—William Breach, Winston-Salem, N. C.

*First Vice-President*—Thomas L. Gibson, Baltimore, Maryland.

*Second Vice-President*—Mrs. Grace P. Woodman, Jacksonville, Florida.

*Secretary*—Ella M. Hayes, Newport News, Virginia.

*Treasurer*—Leslie A. Martell, Boston, Massachusetts.

*Auditor*—E. P. T. Larson, Statesville, North Carolina.

*Directors*—Edwin N. C. Barnes, Washington, D. C.; William Breach, Winston-Salem, N. C.

## PROGRAM

*Second Biennial Meeting (Sixth Meeting)*

Asheville, N. C., March 6-8, 1929

## WEDNESDAY, MARCH 6

9:00—Registration, Kenilworth Inn.

Visiting Asheville Schools.

12:00—Luncheon, Executive Board.

1:00—Visit Exhibits.

2:00—General Session; Chairman, Thomas L. Gibson, Baltimore, Md.

Program, Combined Glee Clubs of Asheville High School; Frank C. Biddle, Conductor.

Addresses of Welcome: W. L. Brooker, Supt. of Schools, Asheville; Gallatin Roberts, Mayor of Asheville.

Response: Lewis L. Stookey, High Point, N. C.

President's Address: The Present and Future of Music in the Public Schools of the South; William Breach, Winston-Salem, N. C.

Singing, led by Mrs. Helen Colley Krake, Lexington, Ky.

Address: The Place of Instrumental Music in the Curriculum; Joseph E. Maddy, Ann Arbor, Mich.

Address: Art in Life and Musical Art for the Child; Will Earhart, Pittsburgh, Pa.

4:00—Visit Exhibits.

8:15—Concert, Mieczyslaw Munz, Pianist; The University of North Carolina Glee Club, Paul John Weaver, Director.

THURSDAY, MARCH 7

9:00—College and Conservatory Section; Chairman, William C. Mayfarth, Spartanburg, S. C.; General topic, High School and College Entrance Credits in Music.

Address: Music Reading (Singing) in the Junior High School; D. R. Gebhart, Nashville, Tenn.

Reports on the present status of music credits:

For Alabama—C. B. Richmond, Montevallo.

For Florida—Ruth Hibbard, DeLand.

For Georgia—Jennie Belle Smith, Athens.

For Kentucky—Mildred S. Lewis, Frankfort.

For Maryland—Henry T. Wade, Frederick.

For Mississippi—Julia Cuddebach, Hattiesburg.

For North Carolina—Wade R. Brown, Greensboro.

For South Carolina—Janette Arterburn, Rock Hill.

For Tennessee—D. R. Gebhart, Nashville.

For Virginia—Anne Martin Sneed, Lynchburg.

For West Virginia—Harry E. Mueller, Huntington.

For District of Columbia—Lucy G. Lynch, Washington.

9:00—Music Appreciation Section; Chairman, Mrs. Grace P. Woodman, Jacksonville, Fla.

Address: Can Music Appreciation be Taught? Franklin Dunham, New York City.

Address: The Meaning of Appreciation; Mrs. Crosby Adams, Montreat, N. C.

Address: The Future of Radio in Education; Alice Keith, New York City.

Program, the Carl Behr String Quartet.

Address: Artisan and Artist; T. P. Giddings, Minneapolis, Minn.

Address: Music Appreciation as Education; Louis H. Mohler, New York City.

11:00—Concert, Asheville High School Orchestra, Paul W. Thomas, Director; Asheville High School Band, Edwin M. Gould, Director.

12:00—Luncheon, Executive Committee and State Chairmen.

1:30—General Session; Chairman, William Breach, Winston-Salem, N. C.; Voice and Piano Conference.

Singing, led by J. Henry Francis, Charleston, W. Va.

Address: Ten Years of Piano Classes; Hazel Gertrude Kinscella, Lincoln, Neb.

Address: How to Secure Power in the Voice of the Child and Youth without Sacrificing Beauty of Tone; Frederick W. Wodell, Spartanburg, S. C.

Address: Minimum Essentials for Voice Culture Class Instruction in High Schools; Frederick H. Haywood, New York City.

Address: The Boy's Adolescent Voice in the Junior High School;  
Duncan McKenzie, New York City.

Address: Vocal Diction; Arthur L. Manchester, Weaverville, N. C.  
Program, Charles Burnham, Baritone, Asheville, N. C.

Address: Class Voice Instruction; Herbert Witherspoon, Chicago,  
Ill.

4:00—Program, Atlanta Boys' High School Orchestra, R. J. Martin, Conductor.

7:00—Informal Banquet; Toastmaster, Paul J. Weaver, Chapel Hill, N. C.  
Singing, led by Edwin M. Steckel, Gastonia, N. C.

Greetings from the N. C. Federation of Music Clubs, Mrs. Wm.  
Allen Harper, President, Elon College, N. C.

Address: The International Conference; Mrs. Frances E. Clark,  
Camden, N. J.

Address: The Asheville High School Music Program; John A.  
Cathey, Asheville, N. C.

Address: What Becomes of all the Music Students? Harold Vincent  
Milligan, New York City.

Address: Aesthetic Education and Music; Herbert Witherspoon,  
Chicago, Ill.

#### FRIDAY, MARCH 8

9:00—General Session; Chairman, William C. Mayfarth, Spartanburg,  
S. C.

Program, Asheville Junior High School Orchestra, Paul W. Thomas,  
Conductor.

Address: Music Credits from a College Viewpoint; Miss Miriam H.  
Weaver, Sweet Briar, Va.

Address: Music Credits in the Colleges and Universities of the  
Southern States; Dean N. W. Walker, Chapel Hill, N. C.

Address: High School Music Credits; Paul J. Weaver, Chapel  
Hill, N. C.

10:45—Publishers' Session; Chairman, Duncan McKenzie, New York City.

Address: Songs and Choral Music; Helen Colley Krake, Lexington,  
Ky.

Address: Music Appreciation Materials; Alice Keith, New York  
City.

1:30—General Session; Chairman, Thomas L. Gibson, Baltimore, Md.;  
Topic, Music in the Rural Schools.

Program, by the Schools of Buncombe County, N. C., Mrs. Frank  
Gulley, Director.

Address: The Responsibility of the County Superintendent for Music  
in the County Schools; Supt. A. C. Reynolds, Buncombe County,  
N. C.

Address: The Responsibility of the State Department of Education for Music in the Rural Schools; Hattie S. Parrot, Raleigh, N. C.

Address: Music Teaching in the Rural School; Lucile Stockberger, Frostburg, Md.

Address: The Music Missioner Movement; Mrs. Maude DeGan Graff, Lake Placid, N. Y.

3:30—Biennial Business Meeting.

4:00—Organ Recital, Arthur Dann; followed by tea and drive.

8:30—Concert, All-Southern High School Chorus, Will Earhart, Conductor; All-Southern High School Orchestra, Joseph E. Maddy, Conductor.

### PROGRAM

Combined Glee Clubs of Asheville High School  
Frank C. Biddle, Conductor; Helen R. Holl, Accompanist

- a. There was a Knight of Bethlehem.....*Bornschein*  
Combined Glee Clubs
- b. In our Boat.....*Cowen*  
A Brown Bird Singing.....*Wood*  
Girls' Glee Club
- c. Song of the Marching Men.....*Protheroe*  
Sail On, O Ship Of State.....*Scott*  
Boys' Glee Club
- d. Out of the Silence .....*Galbraith*  
Combined Glee Clubs

## THE PRESENT AND FUTURE OF PUBLIC SCHOOL MUSIC IN THE SOUTH

WILLIAM BREACH,

*President, Southern Conference*

*Director of Music, Winston-Salem, North Carolina.*

It is always a source of temptation to try to lift the veil which hides the future. If anyone is disposed to cavil because I appear to assume the role of prophet for a few minutes and within the bounds of this brief paper attempt to make certain predictions regarding the future of music education in the South, I can console myself with the thought that my guess is as good as his; for was it not Cicero who said, "I shall always consider the best guesser the best prophet!"

It is an old saying that "the present is big with the future." A study of the past and present conditions in the field of music education in the South discloses certain facts which seem to permit a prediction as to the future which warrants more consideration than a mere guess.



Progress in always a relative matter, and we are handicapped in our present study by the fact that it is not possible to compare the results of a recent survey with the results of similar surveys made during the past ten or twenty years. It had been the intention of the speaker to make a very complete survey of existing conditions but circumstances which could not be controlled made this impossible. However, enough data has been secured to give a fair picture of the present stage of development, particularly in the public schools.

The statement that practically all the present development has occurred during the past ten years can hardly be gainsaid. In this connection I would like to cite some interesting facts in connection with the growth of the membership list of the Music Supervisors National Conference, since the growth of this organization reflects in a remarkable way the growth and development of the music work in the schools.

At the time of the seventh annual meeting in 1914 there were enrolled 183 active members. (In speaking of the membership list I refer to the active and contributing members.) 1915—316 members; 1916—502 members; 1917—499 members; 1918—509 members; 1919—650 members; 1920—1332 members; 1921—1468 members; 1922—1872 members; 1923—2332 members; 1924—2050 members; 1925—2101 members; 1926—2452 members; 1927—2708 members; 1928—3633 members.

In 1914 when the total membership of the National Conference was 183 there were two members enrolled from the states now included in the Southern Conference—Miss P. Eugenia Adams, Norfolk, Va., and Miss Caroline B. Bourgard of Louisville, Ky. In 1915 we had 13 members, 1 from Tennessee, 2 from Virginia, 7 from West Virginia (the meeting was held in Pittsburgh), 2 from Kentucky and 1 from Maryland. In 1916 there were 11 members—Maryland was not represented this year but there was a member for the first time from the District of Columbia. There were 18 members from the Southern States in 1917. North Carolina put in an appearance with 2 members and was joined by Georgia with one representative. In 1918 the membership of the National Conference was 509, of which 38 were from the Southern States. In 1919 when the membership of the conference had grown to 650 members the South was represented by 40 members as follows: Virginia—5, Kentucky—10, Tennessee—7, North Carolina—3, South Carolina—1, District of Columbia—3, West Virginia—6, Mississippi—2, Florida—2 and Maryland—1 (Georgia and Alabama being conspicuous by their absence). Without further comment I will give the figures for the remaining years up to 1927 and including 1928. 1920—129 members; 1921—124 members; 1922—434 members (meeting in Nashville, Tenn.); 1923—218; 1924—247; 1925—366; 1926—200; 1927—298; 1928—287. All the states were represented every year except in 1926 when there was no representation from Mississippi.

Some weeks ago a questionnaire was sent to about 1200 superintendents in ten states (Maryland and District of Columbia not included). This included all the towns of 1,000 or over. The questionnaire was purposely made

very simple and very easy to check. The following questions were asked: Do you have an organized department of Public School Music? If so, the name of the supervisor in charge and assistants. Is instruction on band and orchestral instruments offered in your schools? Name of person in charge. Does your school own any band and orchestral instruments? The amount. Is music taught in your high school (chorus, glee clubs, etc.)? Person in charge of this work. If the music work in your schools is not at present definitely organized are you planning for this soon? 587 replies were received. 328 report that they have an organized Department of Public School Music. 245 report that instruction on band and orchestral instruments is offered in their schools. 366 report that some form of music is offered in their high school. 104 state that they expect to introduce definitely organized music work in their schools soon.

Another questionnaire was mailed to 829 county superintendents in 9 states (Maryland and South Carolina are not included). The following questions were asked: Do you have a county supervisor of music? If so, the name and address. About ten spaces were given for the names and addresses of full time music teachers in the county. If there is no organized instruction in Public School Music (not piano) in your schools do conditions favor an early introduction of this work? 427 replies were received. 15 report that they have a county supervisor. 203 counties report one or more full time music teachers. Several report part time teachers. 216 report no music in the schools. 70 state that they expect to introduce organized music work soon.

In support of my contention that a very large part of the growth of public school music in the South has come about within the last ten years I will consider for a few minutes the report from the state of North Carolina. It happens that I have spent the last nine years in this state and have first hand knowledge of the work in the schools.

We sent out these questionnaires to all the county and city superintendents given on the list prepared by the State Department of Education. There are 100 county superintendents and 152 city superintendents.

From the county superintendents we received 67 replies. Four report that they have a county supervisor. Forty-nine report that they have one or more full time music teachers. Fourteen report no music in the schools. Fifteen state that conditions favor an early introduction of this work in the schools and 13 state definitely that conditions are unfavorable. Several make no comment one way or the other.

Out of the 152 city superintendents, 97 responded. Sixty-seven report that they have an organized music department. Thirty have no work in the schools. Forty-seven report that instruction on orchestral and band instruments is offered. Fifty-eight cities report that music is given in the high school. Sixteen state definitely that they expect to introduce organized work very soon. Six state that they do not expect to introduce this work soon. One said that music would be introduced as soon as the school board could afford it; 1 as soon as the state budget provides for music supervisors.

There are 32 cities in the state with a population of over 5,000. Sixteen of these have a population of over 10,000. Ten years ago there was no really organized music department in any of these 32 cities. In the group of the 16 larger cities, three or four were attempting in a very inadequate way some music instruction.

Today every city in this same group (with the possible exception of one or two) has an organized department of public school music. Eight of the cities have a director of music with several assistants. These eight cities each have a supervisor of instrumental music with one or more assistants. Approximately \$50,000 worth of band and orchestral instruments are owned by these cities. All of this has been accomplished within the last ten years.

It is true that the music work in the schools in the South was retarded far beyond that of other parts of the country due to economic reasons. Following the war between the states the South was slow to recuperate financially. As a consequence the schools suffered from a lack of funds and music had little or no chance for development. The states in our Conference are largely rural in character. There are very few large cities. Practically the whole population lives in the country and in towns under 2500. Rand McNally lists 679 towns and villages in Georgia. Only 50 of these have a population of more than 2500. Six hundred and sixteen towns and villages are listed for North Carolina. Sixty of these are larger than 2500. There is no city in the state with a population exceeding 75,000. This factor contributed largely to the long period marked by a very slow development in the schools.

In many communities the school authorities in order to have some sort of music in the schools pressed into service the local piano teacher. In exchange for her services she was permitted to give private piano and, sometimes, voice lessons. This was called "Public School Music" and for many years a large number of communities had no other music in the schools than this. Some superintendents today are still inclined to feel that their schools are taken care of musically if such an arrangement as this exists.

The past decade has witnessed an unprecedented economic development in the South. The improvement of farming conditions and the introduction of manufacturing on an increasingly large scale have brought a period of prosperity to this section of the country that has made possible great educational progress. With the larger educational program came the demand for bona fide music work in the schools. In a number of communities piano teachers were replaced with trained teachers of public school music. The results obtained were so outstanding that the support of the public was won to such an extent (as witnessed in the state of North Carolina) that it has been possible to accomplish in ten years more than ordinarily might be accomplished in twice that length of time.

I do not wish to be too sanguine in my report or to paint a too rosy picture of present conditions. We know that in many cities and in a very large part of the rural communities a large percentage of the children have no music. (In the report of the survey only about 50% of the cities and counties were heard from. It is too much to expect that the remaining 50%

will be able to make so good a report.) Much of the instruction in the schools is inadequate and inferior in quality. However, the progress made generally has been so great that we have good reason to hope for still further improvement and development in the near future. The movement for consolidated schools which is well under way in a number of our states will undoubtedly help solve the problem of providing music instruction in the rural schools. The supervisors located in county seats can be of great help in this work.

Personally, I have no fears for the future development of music in the schools of the South, at least as far as the support of the school authorities and public is concerned. The fact of the matter is that it is coming faster than we can be ready for it. Are we going to be able to measure up to the opportunity which stares us in the face? It has been said that "the future is a world limited by ourselves." Are we going to limit the place that music should rightfully have in a scheme of education planned to minister to the needs of our changing civilization? Education is constantly engaged in adjusting itself to changing conditions and times. Just now we are confronted with the problems incident to the machine age in which we are living. Social needs and the worthy use of leisure time are two situations which education has tried to meet. In our desire to prove that music should have a place in the modern educational program we are inclined to stress its value as a social utility and as a worthy use of leisure time, and fail to stress the fundamental value of music of which these others are but by-products.

Joseph Lee has said: "The causes of unrest (today) are not economic but spiritual, not physical but moral. What we are witnessing is the revolt of men who see life passing away without their ever having lived, who face the prospect of carrying their ideals and their aspirations unfulfilled and unspoken to the grave. Man under the present industrial system, an artist given no opportunity for expression, an inventor tied to a fool-proof machine, is the victim of a disappointed instinct, subject accordingly to all kinds of nervous and emotional disturbance. It is not personal indulgence but spiritual ideals he is called upon to sacrifice; not his physical comfort but his life."

Inspirations and visions and faith have always been and always will continue to be essential to humanity. The poet has expressed it:

O lifted eye o'erlooking earth,  
O lifted heart that grasps the sky,  
Thine is the gift of highest birth,  
Thine the fast hold of things on high.  
To Thee the things of Time unseen,  
The eternal vision shines serene.

"It is the unique value of music that it speaks to the very core of our being and produces those basic needs which cause us to rise above ourselves and give us visions of principles far above utilities. Through its obscure but potent influence, life is lifted to a higher significance" (Will Earhart).

"There are many reasons why music should be considered the art of the age in which we live. First of all, its accessibility. All the other arts require for the comprehension and appreciation of them some larger knowledge of human history and human life, such as is more and more difficult to master in our complicated world. Music appeals directly to the emotions and to remote, obscure, subconscious associations that are bound up with them. People who would care nothing for the poetry of Dante, or the painting of Titian or Turner, may have their souls turned upside down by the music of Wagner or Debussy, not to speak of the flaring glory of a military band, which can lead men's spirits whither it will. And this democratization of music is of course greatly enhanced by the inventions of mechanical production and most of all by the distribution of the radio, which scatters musical performance broadcast to millions all over the wide world. Only it must always be emphasized that perhaps the greatest of all musical effects are the simplest. No excitement of opera or symphony can surpass the spiritual disturbance produced by the lonely, quiet singing of a hymn that sunk deep into the soul in childhood, and the warble of a March bluebird will touch depths of passion and melancholy and exquisite despair beyond the reach of even Beethoven and Wagner" (Gamaliel Bradford—Life and I).

With such a potent instrument at our command this would seem to be the supreme moment for us as music educators to bring into the lives of the boys and girls in our schools that precious and imperishable thing—the love of beauty. Hudson in the "Book of the Naturalist" says "Unless the soul goes out to meet what we see we do not see it; nothing do we see: not a beetle, not a blade of grass." How true this is of music! God grant that we may be able, and through us the children may be able, to see beyond the printed page—the notes, the bars, the rests, so that our souls may go out to meet the beauty in music and make it our possession!

Say not that beauty is an idle thing  
And gathered lightly as a wayside flower  
That on the trembling verges of the spring  
Knows but the sweet survival of the hour.  
For 'tis not so. Through dedicated days  
And foiled adventure of deliberate nights  
We lose and find and stumble in the ways  
That lead to the far confluence of delights.  
Not with the earthly eye and fleshly ear,  
But lifted far above mortality,  
We see at last the eternal hills, and hear  
The sighing of the universal sea;  
And kneeling breathless in the holy place  
We know immortal Beauty face to face. (Robin Flower.)

We music educators of the South must realize more and more the necessity of finding and stressing those fundamental values of music which will provide the dynamic force in the life of the individual to help counteract the insidious forces which tend to kill personality and individuality; in other words, a force which will supply the "saving spiritual and subjective qualities of human life."

It will be to an ever increasing degree our business to see that the program of music instruction in the schools carries over into the life of the community. It is true today that many times the musical ability of a child aroused and developed in the schools is allowed to go to waste when the pupil leaves school and goes out into the community.

Darwin experienced something of this and referring to it said: "The loss of this taste (music, to which he paid considerable attention in his youth) is a loss of happiness. My moral character was enfeebled by this loss of the emotional part of my life. No honors that ever came to me will ever make up for this irreparable loss."

The remarkable success of the comparatively recent instrumental development in the schools cannot fail to have a marked effect upon the future orchestral situation not only in the South but in all parts of the country. Undoubtedly many of the players who have attained considerable proficiency in the schools will take their places in civic orchestras and bands, making it possible for practically each city to have a local symphony orchestra. The choral work done in the schools is already bearing fruit in the increased number of choral societies and improved church choirs. None of this valuable material need be wasted if intelligently and definitely directed. We can no longer confine our interests and efforts within the walls of our schools. It is our duty to provide a comprehensive program which will include every phase of work in the schools and community.

Mr. James Francis Cooke has said: "The music educator of the future must realize that the greatest use of music comes from harnessing its immense power in some such manner that it may be used to emotionalize the great mass of our citizens." As an increasing number of pupils who have been brought into contact with music go out into the community, the chances of accomplishing this result will be greater.

Modern life is not at one with art. Modern economic conditions have almost entirely taken art out of the lives of the masses. The efforts of modern education give hope that it can be restored to the people as an essential factor in life. It will be our duty in the future to see that music in a more vital way articulates with life and that we have more popular art—art that is unimportant to the universe but important to the individual. We must strive to make each person an artist in his own degree.

Present indications seem to show untold possibilities in the future of music education in the South, and if we fail it must not be because of our own limitations. The poet has said:

You'll see that, since our fate is ruled by chance,  
Each man, unknowing, great,  
Should frame life so that at some future hour  
Fact and his dreaming meet.

It has been our dream, we music educators in the South, that school music will eventually make the South truly musical. It is up to us now and to those who come after us to so frame our program that at some future hour, fact and our dreaming may meet.

## THE PLACE OF INSTRUMENTAL MUSIC IN THE CURRICULUM

JOSEPH E. MADDY, *School of Music, University of Michigan,  
Ann Arbor, Michigan.*

Instrumental music has assumed so prominent a place in the modern school curriculum that grave fears are expressed in some localities that instrumental music may eventually supplant vocal music in the schools of the country. These fears are generated by unthoughtful instrumental supervisors, band or orchestra leaders whose musical and educational understanding is limited to the field of instrumental music. Such teachers are often a menace to the cause of music education even though they may be excellent teachers in their own field.

If music education were limited to instrumental music such instruction would necessarily have to begin at a comparatively late period in the child's life, when other interests would have taken the place logically belonging to music. Only a few would be sufficiently interested to master the fundamentals of music while wrestling with the technical perplexities of the mechanism of a musical instrument.

The time to interest children in music is in the kindergarten, where the study of instrumental music would be absurd. The logical time to begin instrumental music is when the child has acquired a love for beautiful music and a knowledge of the fundamentals of music. These can be acquired only through vocal music, for physical reasons.

The instrumental teacher very often fails to realize what are the fundamentals of music. To him they usually mean a knowledge of staff notation, letter names of notes, symbols, scales, etc. The educator knows that the fundamentals are measurable in emotional response, sensations of beauty, skill in reading music and appreciating the rhythm, melody and harmony therein.

The instrumental teacher is apt to condemn the so-called "vocal foundation" on the ground that the pupils have not mastered what he thinks are the fundamentals. If he took the time to study the vocal foundation and then planned his work so as to utilize the vocal foundation, he would find his work much easier and his results far superior—that is, if the vocal foundation has been well laid and the children are able to read music vocally before they attempt to learn to play an instrument.

It is far easier to learn music vocally than instrumentally, for the voice is the most perfect musical instrument (and everyone possesses one), is capable of the most beautiful tone quality and has practically no technical difficulties. By the same token it is far easier to master a man-made musical instrument when one knows music first. So vocal music is and always will be the foundation of all musical accomplishment.

What, then, is the place of instrumental music in the curriculum? The same place it occupies in a community—the artistic center around which all

other musical activities revolve. The symphony orchestra is acknowledged as the highest form of music, the most versatile, the most colorful, the most artistic of all musical utterances. A fine symphony orchestra is always the central figure of the musical life of the community which maintains it.

Likewise the high school symphony orchestra is destined to become the artistic peak of school music everywhere.

While it is true that the voice is the most perfect musical instrument and is possessed by all, it has certain definite limitations as to agility, power and endurance which are largely overcome in mechanical musical instruments. Vocal music is a general subject for every child who goes to school. Instrumental music is a special subject for those who show talent and aptitude for music. I do not mean by this statement that no child should undertake to learn to play an instrument unless he shows signs of becoming a musical genius. Any child who is sufficiently interested to want to learn to play an instrument should be given the opportunity, just as a child who is interested in manual training is given opportunities along that line.

Let me take this opportunity to condemn the practice of giving music tests to ascertain which children should be permitted to enter instrumental music classes and which should be excluded. No music test, or any other kind of test for that matter, has been devised which will test the most important attribute to becoming a musician, *gumption*. We have all seen children with a small amount of native musical talent and an abnormal amount of *gumption* become far better musicians than the most talented music students in our schools, for these latter are usually lacking in *gumption*; it is only the rare combination or a superlative amount of both musical talent and *gumption* that results in a great musician.

Musical talent exists, to some extent, in every human being. It may be developed to a surprising degree, even in children who seem to have practically no native talent.

## ART IN LIFE AND MUSICAL ART FOR THE CHILD

WILL EARHART, *Director of Music, Pittsburgh, Pa.*

Your President, among whose sincere admirers I classify myself, asked me to read here either a paper I read before the National Conference in Detroit or one that would pursue the same line of discussion. Accordingly I abstracted the manuscript of that paper from the archives in which my deceased writings repose and carefully studied it. The result of that study was a decision to write another paper. Not that the old one appeared wrong to me. It is simply that neither the world nor any of us is quite the same from year to year. As the Persian poet interpreted by Richard Burton sings,

Friends of my youth, a last adieu—  
Haply some day we meet again;  
Yet ne'er the self same men shall meet—  
The years shall make us other men.



We are other; whether we are better or worse does not appear. In a busy world we are likely, it is true, to interpret all movement as advance; as Joseph Conrad says, action is likely to carry the "illusion of progress." Let us beg the question by saying that we have, in any case, come to a new location; and so this is not the Detroit paper, but a 1929 outlook upon the same problems.

One movement of thought in these later years is in the direction of clear recognition of the fact that our modern civilization is scientific, technological, mechanical. As Charles A. Beard, editor of *Whither Mankind*, terms it, it is a "machine civilization." Hardly a writer in *Whither Mankind*, whether he discourses on religion, health, the arts, philosophy or literature, fails to take his start from that same "machine civilization" premise. Opinion there does not differ as to the fact; but whereas some years ago we gloried in it and thought that human destiny would be richly achieved if only enough factory chimneys smoked sufficiently profusely, these later writers differ mainly with respect to their opinions as to the worth and enduring promise of such a civilization. Whether, indeed, the dangerous tendencies it holds can be checked, and whether and how they can be checked or balanced in such measures as to safeguard happiness, beauty, and nobility for the human race, is the theme of most of the discussions.

A fact of practical significance to us, who are educators in the realm of an art, is that such a civilization rests upon a monstrously disproportionate exercise of the rational intellect as distinguished from intuition, implicit knowledge, divining sympathy, that knows, feels and wills rather than ratiocinates, and which is the essence and the tang of life.

In the Detroit paper I made much of this and buttressed my statements by quotations from the philosophy of Henri Bergson. I shall not elaborate so much here. It must be said, however, that these divinations and affective states are the very core of our being; that they constitute the stuff of life itself, make up its movement, form the fabric of what we term life's experiences, and provide for the very perpetuation of human life itself. Moreover they prompt all art expression and (allowing that technical processes derive partly from the intellect) form not only the measure of its ultimate worth but the very reason for its being.

The reason cannot know values, as the philosophers use the term. It can construct an elaborate toy for a child—although as pure intellect it would have no motive or impulse to construct a toy for a child—but cannot (again as intellect) forecast or share the child's feeling about the toy. It may indeed make hideous blunders in endeavoring thus to communicate with the heart out of its passionless province.

And this touches on another fact of practical significance to us, who are educators in the realm of art. Science, or the rational intellect, is not only a sort of power that has instituted material works which preoccupy us to the exclusion of many moments of beautiful and holy experience, but it has become a system of life—has created what Henry T. Adams recently termed an "intellectual climate" under which all questions are likely to be submitted

for settlement to its methods. It has long been observed—and only very lately have there been any signs of reaction—that science is constantly thus invoked to probe the deepest recesses of palpitant life itself and assume direction of the inscrutable processes that go on there. A power that requires for its action measurable things, objectively studied, must, so applied, inevitably reduce human life itself to sheer mechanism in order to deal with it all. So, for instance, has arisen that curious philosophy known as behaviourism. One cannot help but exclaim with Streeter, in his book *Reality*, "Strange that this automatic universe should have produced little automata alive enough to know that their life is an illusion!" It is forgotten, that scientific method is, as Bergson says, "awkward in the presence of life itself." Yet it has been so applied, at times, and without misgivings, in education, and as "scientific method" has in degree even become a fetish to which all educators feel they must make obeisance lest they be branded as unscientific and therefore hopelessly "unprogressive."

Now science has a perfect right to study any phase of life from its particular point of view; and what it sees from its point of view is likely to contribute something to our fuller enlightenment. Danger appears only when we assume that the whole of our power resides in its methods and the whole of our knowledge must be restricted to the class of phenomena it can see through its lenses. That it can give us some interesting and perhaps valuable sidelights on a Beethoven symphony, for instance—say, structurally or acoustically—I admit: but by itself it can never, though it study, weigh and measure till doomsday, create a Beethoven symphony; nor can it participate in or explain the emotion, the exaltation of spirit, which it arouses in us. As Bergson says, the rational intellect can only stand outside of life and take snapshots of it from various angles; it can never enter into the experience of life itself. That is left to the feeling, to divination.

All this is said not in disparagement of science but in support of that which is beyond the reach of science; and another object of saying it is to enable us who are here to discern more clearly the precise form and worth of the field in which we work. Unless we do this we may be too greatly impressed, may, as Tennyson puts it, "passively take the print of the age"; may "cheat and be cheated and die"; may weigh, measure, test, instruct, drill, and withal fail (and this, though but a sin of omission, is the deadly sin) to sympathize, understand and love, with relation both to music and to children. Then will ambition replace aspiration, determination serve as pitiful substitute for enthusiasm, mechanism do sorry duty for inspiration.

So it is right that we should master all that science has to give; but it is also essential that we know the reality and fundamental worth of our own province of subjective values, and recognize that while technology can *do*, feeling ever prompts the *direction* of its doing. Pipe organs or calliopes, anaesthetics to relieve suffering or poison gases that strangle men, jazz phonograph records by the Saxy Six and radio broadcastings of the Nit-Wit Roadhouse Orchestra as contrasted with the Philadelphia Orchestra records or the Damrosch educational hour, are alike products of much the same tech-

nical effort. Left to itself the rational intellect is without love and without hate, is possessed neither of tenderness nor of cruelty. Wisdom, culture, salvation from the press or the inane and ignoble which assault us from every side, must therefore be sought not in technological knowledge but in the development of a finer, nobler feeling and a more beautifully developed taste.

That art—the fine arts, the household arts, the most humble forms of art-expression and art-interest—lie in a region of feeling that is higher and purer than the troubled feelings that arise out of the rub of daily circumstance hardly needs to be reaffirmed here. I believe that art—and by that word now I mean not objects of art but that search for beauty that seeks absorbedly to make even a song in a schoolroom or a corner in a home as beautiful as it can be made—holds healing power and grace for the spirit. Were there time we would support the statement by a discussion of aesthetics; but there is not time. All of us have become conscious of this power of art to uplift and expand us when, for instance, we leave a concert hall at the end of a beautiful program and fare forth into the busy, clanging street. Then do we become aware that our spirits have been ranging wide spaces and gazing upon a universe in which imperfections are unknown; and as the street and the press of small concerns descend upon us do we not feel that our spiritual horizon begins to contract sharply and our personality to shrivel and become conscious of itself? And would we argue that moments in which the spirit so expands and wings its way far from the small preoccupations that clamor at it have no place in the life of sentient beings?

But we must turn abruptly, I admit, to the connection of all this with the child. Two brief questions confront us: Can we lead him to share in these joys? How? Would that the answers could be as brief and clear as the questions!

I fancy we fail in part because of vague or mistaken notions about the nature of music. Here I would turn for help in statement to Santayana. His book, *The Sense of Beauty*, is composed of a discussion of art divided into three sections: Material; Form; Expression. The premises obviously are, that all art takes some material or other, casts it into some form or other, and that the form expresses something to us. Form, in short, though we become so preoccupied with it in all of our dealings with music, can not, as Santayana says in so many words, be the form of nothing. And he hastens to say, and says more emphatically than any other writer whom I have chanced to read: "The beauty of material is thus the groundwork of all higher beauty. The Parthenon not in marble, the king's crown not of gold, and the stars not of fire, would be feeble and prosaic things." He points out, further, that without the beauty of material no great effect is possible: "Nothing," he says, "can be ravishing that is not beautiful pervasively." As clearly as all other writers on aesthetics, he recognizes that this beauty of material, although it is indispensable to genuine artistic appreciation, is subordinate to beauty of form, because it is purely an effect upon the senses, whereas form is an effect upon the mind. Of especial interest to us, disseminators of an art to the masses of people, is his statement: "The wider diffusion of sensuous beauty makes it as it were the poor man's god.

Fewer factors are needed to produce it and less training to appreciate it." And he adds: "Taste, when it is spontaneous, always begins with the senses."

The material of our art is tone, and we are teaching, at the beginning of our work, little children who are very decisively in a sensory stage and, like Santayana's "poor man" (and indeed later Santayana speaks, in the same connection, of "children and savages") can deeply enjoy and keenly discriminate between simple tonal effects. Have we not made the mistake of asking them to enjoy and discriminate with respect to special musical forms—pieces, in short—before we cultivated their perception and appreciation of tone? Have we not even gone further and tried to lead them to enjoyment of some specific "expression" or "message," remote from their stage of emotional reactions, while leaving them untrained in the fundamental thing which they were amply endowed to deal with? I think we have—in some degree, at some time. At least, I have—tho not of late years. The results are seen in inability to hear like a musician and in a blunt disregard for the quality of tone with which our young students sing or play, singly and in ensemble.

The belief that musical joy and appreciation rest, in early stages as in later, on forms, leads to another mistake, namely that of forcing forms that are quite too long to be grasped as artistic units, upon the attention of children. No one would think of leading a little child up to a large cathedral with the expectation that his mind would seize it as a unity and admire its symmetries and balances. A part of a doorway, the detail on an altar, he might grasp. Yet music is infinitely more difficult to hold in unity before the comprehension, for it is fluent. The cathedral stands immobile, fixed, inviting the eye to trace and retrace again and again its outlines and parts until they fuse in a comprehended whole. In comparison a piece of music is like a point of light tracing architectural outlines and figures on a cinema screen and disappearing as fast as it traces; to the result that only as the image glows on in the imagination can the tracery be integrated into one, and a balanced, architectonic form. Even adults with a comparatively large measure of musical experience become lost in the musical woods at a concert, so to speak, and find themselves enjoying one tree after another (that is to say, one musical effect after another) instead of rising to the majestic joy of grasping the details in a beautifully coördinated whole. That much we know by observing their tendency to applaud at the wrong time. Why, then, should we expect a little child, with a child's brief attention span, an unpracticed musical memory, and small coördinating power, to take in pieces that last for two or three minutes or longer? As a matter of fact, the child does not do it. His attention, rightly observed, will be found to be intermittent, to form a succession of waves. I predict, too, that the crests of attention will be created by purely tonal effects rather than by the greater beauties of design. If a lovely tonal effect comes to his ears, he is charmed; if the tonal stream grows thick and muddy he drifts off to more attractive sensations or thoughts. Of course we can startle him into attention by grotesque tonal tricks; but to be startled is not to be wafted in aesthetic enjoyment. If the music is beautiful, tonally, all the time, he is lulled as by perfumes. His

state is that called to mind by Hermann Schauffler. Schauffler says: "Most people listen to music like an infant gazes at a bright object—in a state of beatific coma." Interpreted in our present terms, this means that most people are responsive mainly to only the sensory appeal of music. Let us be thankful that to that extent music charms, for that is the basis for greater appreciation. But how much better it would be if we started, for children at least, with small forms, made easy of comprehension by simple structure, such as is found in folk-songs, and of childlike simplicity of mood as well as of childlike size.

But more tangential to our rightful purpose than our dealing with form have been our dealings with expression—the last of the elements considered in Santayana's book. Until the phenomenal rise of instrumental music in the schools we were obsessed with the illusion of the singer, that music is a story chanted instead of being narrated, or perhaps both chanted and declaimed. Even yet the persistence of the illusion may be seen in the type of song material and programmatic orchestra material sometimes selected for children. Yet the truth is that the feelings properly aroused by music are musical feelings, broad, pervasive and inspiring moods rather than the poignant and disturbed feeling-reactions that arise out of worldly circumstance; and the child especially is responsive to these moods because as yet—heaven be praised!—the sharp bite of worldly conditionings has not reminded him of the serpent of Eden.

The conclusion in the matter—not well established, I am aware—is that the world needs now, as it has not needed for many decades, the ministration of music, the healing of art; that children are artists in degree—reminding me of Clive Bell's saying that "art may be genuine though second-rate"; that their degree is that of beautiful responsiveness to the sensory charm of tone and joy in simple forms that they can grasp, such as are in our best short songs for children; and that building on this simple foundation, lovingly wrought at in the spirit of the genuine artist, even of low degree, we can erect an ever expanding structure, a real temple of art. Is it too much to expect, that into that temple each and every one may at some time enter humbly, there to renew, by communion with things not of the market-place, his faith in the ideals for which men must continue to strive?

## PROGRAM

MIECZYSLAW MUNZ, *Pianist*

University of North Carolina Glee Club

Paul John Weaver, Director

### Part 1

The Glee Club

### Old Sacred Songs

Now Let Every Tongue Adore Thee.....*Bach*  
 Beautiful Saviour.....*arr. Christiansen*  
 Ye Watchers and Ye Holy Ones.....*arr. Davison*

## English Folk Songs (Wesley S. Griswold, Baritone)

- Twelve Oxen ..... *Peter Warlock*  
 The Sailor and Young Nancy ..... *E. J. Moeran*

## North of England Folk Songs

- The Deil's Awa' ..... *W. G. Whittaker*  
 Ca' Hawkie Through the Water ..... *W. G. Whittaker*

## Old Christmas Carols

- In Dulci Jubilo..... *German, arr. Davison*  
 Carol of the Flowers..... *Basque, arr. Weaver*  
 Bring a Torch, Jeannette, Isabella..... *French, arr. Davison*

## Part II

## Mieczyslaw Munz

- Sonata, Op. 27, c sharp minor..... *Beethoven*  
 Prelude (first time)..... *Bach-Labunski*  
 Der Muller und der Bach ..... *Schubert-Liszt*  
 Soiree de Vienne..... *Schubert-Liszt*  
 Prelude G major..... *Rachmaninoff*  
 Paraphrase, from the Opera "Eugene Onegin"..... *Tschaikowsky-Pabst*

## Part III

## The Glee Club

## Folk Songs

- The Reapers' Song..... *Bohemian, arr. Davison*  
 The Prisoner of the Caucasus..... *Russian, arr. Schindler*  
 Song of the Volga Boatman..... *Russian, arr. Weaver*

## Negro Songs

- I Got a Key to the Kingdom..... *arr. Weaver*  
 Sometimes I Feel Like a Mourning Dove..... *arr. Weaver*  
 I Got my Sword in my Hand..... *arr. Weaver*

## Songs from the Russian Liturgy

- Hospodie Pomilui ..... *Lvovsky-Weaver*  
 Credo ..... *Gretchaninoff*

## REPORT OF THE MEETINGS OF THE COLLEGE AND CONSERVATORY SECTION

WILLIAM C. MAYFARTH, *Chairman,*  
*Dean, School of Music, Converse College, Spartanburg, S. C.*

MIRIAM H. WEAVER, *Secretary,*  
*Chairman Music Department, Sweet Briar College, Virginia.*

The College and Conservatory Section was called to order on Thursday morning March 7th by the chairman. Representatives were present from all of the southeastern states.

On motion presented by Mr. C. B. Richmond of Alabama, the group organized permanently as the College and Conservatory Section of the Southern Conference for Music Education.

The chairman discussed the desirability of formulating a concrete plan for high school music credits and their acceptance by colleges, to be presented to the Conference and, on acceptance and recommendation by the Conference, to be presented to the Southern Association of Secondary Schools and Colleges.

Reports as to existing conditions in the southeastern states were made; these are appended (see page 77 ff). After discussion of these reports, the chairman appointed a committee consisting of Mr. Richmond, Mr. Gibson and the chairman to draw up a preliminary report to be used as the basis for further discussion at an adjourned meeting.

The chairman appointed a nominating committee of three to report at the next meeting. The meeting adjourned.

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The adjourned meeting of the College and Conservatory section was called to order by the chairman at 11:00 o'clock on Friday morning, March 8.

The preliminary report was read and discussed. The chairman appointed a permanent committee for the elaboration and perfection of this report, as follows: Miss Sneed, Messrs. Mayfarth, Breach, Gibson, Lampert, Richmond and Weaver.

The following motions were passed: (1) That the committee on College Entrance Credits draw up a list of suitable texts for the recommended courses for high schools, for reference purposes if needed. (2) That the recommendations of the committee on College Entrance Credits be submitted at the business meeting of the Conference for its approval, with the request that the Conference submit it to the Southern Association of Secondary Schools and Colleges.

The nominating committee announced the following slate, which was unanimously accepted: for chairman, C. B. Richmond of Alabama; for secretary, Miriam H. Weaver of Virginia.

## PRESENT STATUS OF MUSIC CREDITS IN HIGH SCHOOLS AND OF COLLEGE ENTRANCE REQUIREMENTS

### ALABAMA

C. B. RICHMOND

*Director School of Music, Alabama State College for Women.*

In keeping with its purpose to establish a complete educational system for the State of Alabama, the School Code adopted by the legislature of 1927 contains certain specific clauses relating to standards of accreditation, to wit:

The school year must be nine scholastic months (at least 175 days of actual sessions).

Graduation from senior high school requires satisfactory completion of an approved curriculum of 12 units above the 9th grade. A unit is defined as a year's study in any subject in the secondary school, which implies the satisfactory completion of a subject pursued during a period of 36 weeks (5 weekly 40-60 minute recitations) under teachers properly certified by the State Department.

Teachers in music, commercial subjects, physical education, mechanical drawing, art and in advanced courses in manual arts, home economics and agriculture are required to hold special certificates.

Credit allowed in high schools for music study: Two units allowed toward graduation. (Credit is given on the basis of any laboratory subject, double time being required for all practice in technique.) Units may be earned in musical theory, ensemble, piano or violin.

Music credit accepted for college entrance: Provided that such college be a member of the Association of Alabama Colleges, the Southern Association of Secondary Schools and Colleges, the Association of American Colleges: Of the 15 units of high school work required for entrance, two are accepted in music as follows: piano, violin or voice, 1 unit; theory (harmony, history, appreciation, etc.), 1 unit; ensemble and orchestral instrumental study is given credit under certain conditions.

### FLORIDA

RUTH HIBBARD

*Stetson University, DeLand.*

No plan has been made to accept high school credits, but a questionnaire has been sent out for the purpose of gathering information on which to build a working plan to be presented to the colleges for their acceptance.

### GEORGIA

JENNIE BELLE SMITH

*State Women's College, Athens.*

No uniform plan is in existence and no effort has been made to provide such a plan.



## SOUTHERN CONFERENCE

## KENTUCKY

MILDRED S. LEWIS

*State Director of Music, Frankfort.*

College entrance: the University, State Teachers College and three denominational colleges recognize one credit.

High school credits: one credit in music out of sixteen; if the school gives more music credit, it must require more than sixteen for graduation. No regulation as to what music subjects shall be accredited; generally band, orchestra and glee clubs receive credit, but the Department of Education recommends that subjects which require home preparation (such as harmony, etc.) be credited on the same basis as academic subjects according to the number of hours of recitation, and that band, orchestra and chorus be treated as extra-curricular activities; should school authorities credit these, it is urged that a high standard of work be required and maintained. Applied music (piano): a temporary, experimental plan in use; credit for applied work in piano is given where the consent of the local school board is had and a teacher is certified according to the requirements of the State Department of Education.

University of Kentucky offers a B.S. majoring in music.

## MARYLAND

HENRY T. WADE

*Director Music Department, Hood College, Frederick.*

Out of 13 colleges in Maryland, 6, or less than half, grant entrance credit in music. These are: Blue Ridge College, 1 unit; Hood College, 1 unit; Mugan College (colored), 3 units; University of Maryland, 2 units; College of Notre Dame, 1 unit; Saint Joseph's College, 3 units. No entrance credits in music are allowed by Washington College, Western Maryland, Goucher, Johns Hopkins, Saint John's College, U. S. Naval Academy and Maryland College.

The granting of credit by the high school for private study of applied music is generally in force in the state.

## MISSISSIPPI

JULIA CUDDEBACH

*State Teachers College, Hattiesburg.*

All music teachers are certified, must be graduates of certified music schools of the state and pass comprehensive examinations.

## NORTH CAROLINA

WARD R. BROWN

*Dean, School of Music, N. C. College for Women, Greensboro.*

There are now 11 colleges in North Carolina that are members of the Association of Colleges and Secondary Schools of the Southern States.

This report on entrance credits in music covers only these eleven Grade A colleges. Four of these, the University of North Carolina, Duke University, Wake Forest and Davidson are men's colleges; Meredith, Greensboro, Salem and the North Carolina College for Women are women's colleges, while Guilford, Elon and Lenoir-Rhyne are co-educational.

The University has now an organized department of music and grants the degree of A.B. in Music. The director of music at the University reports that "some credit is allowed to practically any student who requests it, but the amount varies according to the type of work the student intends to do at this institution."

The other men's colleges give no entrance credit for music work.

The four women's colleges and the co-educational colleges have strong and well organized departments of music. Meredith College allows no entrance credit for music for students taking the A.B. course; to those entering the music course a half to one unit for theory is allowed. No report is given as to the type of theory work accepted. Beginning with next session Meredith will confer the B.M. degree.

North Carolina College for Women allows one unit of music for entrance to those taking the regular A.B. and B.S. courses. This is granted on recommendation of the Dean of the School of Music. Only a few students make request for this credit. Two units in music are required of those entering the regular music course. The degree of B.S. in Music is conferred by this college.

Salem College allows one elective music credit for entrance to any course. The four year course in music is given leading to the B.S. in Music degree.

Greensboro College grants the B.M. degree. No provision is made for granting entrance credits in music.

Guilford College allows 2 units elective to enter any course. The A.B. degree with the major in music is conferred.

Elon College apparently allows no entrance credits for music, and grants a music diploma for the four year course.

Lenoir-Rhyne gives a certificate for the four year music course.

All these institutions probably have about the same standard of music work in the freshman year. Some allow credit for this preparatory work while others do not.

## SOUTH CAROLINA

JANETTE ARTERBURN  
*Winthrop College, Rock Hill.*

In South Carolina there is no uniform practice for accrediting music study done in the high school. In 1923 a committee headed by Dean Mayfarth prepared a plan for certificating teachers as accredited high school teachers of piano as well as a comprehensive course of study to be followed by the student.

This report was accepted in September 1923 and is still in force with only a slight revision. Teachers who hold the Bachelor of Music, Bachelor of Arts, or Bachelor of Science in Music degree are, of course, accredited teachers as well as those who hold a special certificate in music from institutions in South Carolina. In addition to this, there is quite a long list of accredited institutions from all over the country.

Teachers not from these accredited institutions and holding no degrees in music must stand an examination in technique, theory through harmonization of melodies, and general pedagogy, besides playing for the committee a three part invention of Bach, a movement of any Beethoven sonata, a study from Czerny (Opus 740) and one concert piece—one of which must be from memory.

The course of study pursued by the students for credit has in its fourth year the following requirements: a two part invention of Bach, Beethoven (Opus 49), Czerny (Opus 299), or Bereus (Opus 61), Mozart Sonata in F major, Grieg (Opus 73) (Opus 12) and compositions of this grade and character.

In 1927 the State Board of Education approved a course of study for public school music in the high school for credit. The course included theory and harmony through simple modulations, appreciation and history of music. The total value of the combined course amounts to two credits. The teacher offering these courses must satisfy the state and local authorities that he is competent to teach the subject and shall hold a state certificate based on a minimum of fifteen semester hours of college preparation in a standard college.

Of fifteen institutions of higher learning in South Carolina (colleges and universities), there is a variation in the amount of units in music that are accepted for college entrance. According to their catalogs, ten of the colleges do not allow students to offer entrance units in music.

Anderson College allows one entrance unit in music after an examination by the director. Erskine College accepts one to two units in music.

The University of South Carolina is the most liberal institution in accrediting music. One to two units may be presented for public school music—six hours a week in that subject for a year constituting one unit. This course also includes musical history, appreciation, theory and harmony. In applied music, one to three units will be accepted.

Converse College School of Music accepts as entrance credit one unit in theory and harmony as one of the three elective units in the fifteen prescribed for entrance. Besides this one unit, this school requires above the fifteen prescribed units the equivalent of two years work in applied music, with the exception of voice.

At the present time Winthrop College permits two units in music to be accepted as entrance requirement only if the student pursues the four year course in music.

## TENNESSEE

D. R. GEBHART

*Director of Music, George Peabody College, Nashville.*

Most high schools allow one credit in music out of a total of fifteen required for graduation. Teachers must have professional preparation (degree) equal to that required of teachers of other subjects.

## VIRGINIA

ANNE MARTIN SNEED

*Randolph-Macon Woman's College, Lynchburg.*

From letters from Superintendents of High Schools and Presidents of Colleges, I have the following to report:

*High School Credits*

Winchester, Norfolk, Staunton, Fredericksburg, Harrisonburg, Alexandria, and Hampton give no credits, though music is taught in each.

Charlottesville and Clifton Forge have no music taught in high school, but give credit for outside music study.

Newport News has one year of required music which carries one-half credit. There is also an elective course in music which carries one-half credit. They have a glee club and an orchestra, both meeting regularly but carrying no credit.

Danville gives no credit. Work not yet up to credit standard.

Lynchburg has a chorus, orchestra and band. Of the eighteen units required for graduation, sixteen must be for academic branches. One of the other units must be for physical training; the other may be for music or some other elective.

Petersburg gives a maximum of four-fifths of a unit. Credit allowed for voice, instrumental music and orchestra, the first two taken under private teacher, said teacher to be certified by the Virginia State Board of Education. (I may say here that this certification has been put in the hands of the Virginia Music Teachers' State Association.)

Roanoke, Appomattox and Pamplin (the two last being small towns in Appomattox county) give a maximum of two units for work done with private teacher, said teacher being required to hold state certificate.

Richmond: John Marshall High School gives one unit per session of nine months for "outside music." Credit is given for piano and violin; one hour of practice per day, and one lesson of one hour or two half-hour lessons are required. The pupil also has music history and harmony in the high school. Credit, one hour per session. The private teacher follows the Course of Study suggested by the high school and the latter gives the examination.

From the report to the Educational Commission of Virginia I have this general information. Two counties and eight cities give credit for music

courses taken under private teachers during out-of-school time, four of the cities and one county requiring examination before granting this credit.

### *College Entrance Requirements*

My classification of colleges is that given in the Bulletin of the State Board of Education.

### *Standard Colleges*

William and Mary College, Williamsburg, allows one unit admission.

Hollins College, Salem, offers a Bachelor of Music Degree. They do not accept music for entrance credit, but added that there is no objection to doing so when they feel that they are in a position to discriminate properly when the subject is offered.

Randolph-Macon Woman's College, Lynchburg, Westhampton College, Richmond, and Sweet Briar College, near Lynchburg, accept no credit. They feel that music in the high schools is not yet sufficiently standardized.

### *Standard Technical and Professional Colleges*

The State Teachers Colleges at Harrisonburg, Fredericksburg and East Radford accept music credits from those high schools offering them.

### *Standard Junior Colleges*

Averitt College, Danville, might possibly allow one-half unit to a student registering for an elective diploma.

Virginia College, Roanoke, has not made a practice of giving high school music very much credit.

Sullins College, Bristol, accepts credits under certain conditions, but does not say what the conditions are.

Stonewall Jackson College, Abdingdon, accepts music credits for those taking the course leading to diploma in music.

Mary Baldwin College, Staunton, would accept music credit for a student entering with the expectation of taking a music certificate.

Blackstone College for Girls, Blackstone, accepts one unit from accredited high schools.

## WEST VIRGINIA

HARRY E. MUELLER

*Marshall College, Huntington.*

Plan for high school music credits approved by the State Board includes theory and some credit for ensemble groups; also for applied music taught by teachers outside of the schools, students being examined on their work.

## DISTRICT OF COLUMBIA

LUCY G. LYNCH

*Western High School, Washington, D. C.*

High school credit given for: private lessons in applied music, 1 or 2 half-hour periods a week; 1 period a week in harmony; 4 semester credits total in music include 1 credit for chorus (which includes some theory and appreciation),  $\frac{1}{2}$  credit for orchestra and  $\frac{1}{4}$  credit for band.

## CAN MUSIC APPRECIATION BE TAUGHT?

FRANKLIN DUNHAM, *Educational Director, The Aeolian Company, New York City.*

Before discussing the topic "Can Music Appreciation Be Taught," it seems necessary to set ourselves straight on what we mean by music. Not long ago when I announced to a few friends that Louis Mohler and I were writing an Appreciation Text for the Junior High School, I sent along an outline of the plan to the dean of one of our finest music schools. His reply was, "I am for it; you are making your approach to music as an art." If this method of approach is good for the junior high school, it must be equally good for the grades, or for all of us, for that matter.

Music I conceive to be imaginative experience expressed in terms of sound. Music the art and music the science are separate and distinct entities. Music the science has to do with an assembled body of facts, concerned chiefly with the mean of producing a well-ordered series of sounds. All the knowledge we can possibly possess about music therefore has to do with this side of music—the basis of the knowledge is the well-tempered scale of twelve artificially made semi-tones and combinations of these same tones which we call intervals. Development of this potential principle brings us knowledge about music. This whole subject is admirably covered in a new book "Music as a Science" by John Redfield, published by A. A. Knopf.

Music the art, however, not only has to do with the way we use the materials set before us so scientifically, but also attempts to compute the results of such performance or hearing on the individual.

George Gartlan loves to tell a story about the performance of Strauss' Till Eulenspiegel before an audience of 6,000 school children at the Capitol Theatre, New York. The merry pranks of Till according to Strauss' version (del.) were told to the children by Mr. Gartlan preceeding the playing. Afterwards, in the intermission, a dozen or more members of the orchestra crowded around Mr. Gartlan telling him they had never known before what these strange sounds of Strauss were all about.

Will Earhart tells us that music appreciation is that pleasurable response set up in us when we listen to beautiful music. In other words, in order to appreciate music something must happen to us. We know that music affects our emotions through its outward manifestations of rhythm, melody and harmony. No human being is immune to music. That has been proved by Dr. Willen Van de Wall in his experiments with people of unbalanced minds. I proved it once to my own great consternation in a class of ungraded children when giving an "Appreciation" lesson (and I use the quotes advisedly.) I had a state of pandemonium on my hands after only sixteen measures of "The Hunt in the Black Forest," a wild orgy of descriptive music, was played for the class. I hope the composition is no longer in use anywhere.

So, to return, music affects the emotions. It also affects the mind, but only when the mind is motivated either through memory or by means of a self-directed plan to realize the musical pattern, the harmonic basis, or any of the other characteristics of the written material. When Harold Samuel plays a Bach Fugue—how do you respond? If you know music as a science, you have an intimate realization of what Bach is doing with the combination of sounds this genius picks and chooses to form the Fugue. If you know music as an art, you become, at once, conscious also of what Samuel is doing to those same combinations of sound in his presentation of them, which we call his interpretation.

I asked Mr. Damrosch recently if he realized how many interpreters were at work on the compositions he gave our children over the radio Friday mornings. First, that of the individual performing it; second, that of the conductor superimposed on the whole orchestra; third, that of the scientifically trained man at the filter-board measuring it; fourth, that of the antennae receiving it; sixth, the loud-speaker amplifying it; and seventh, the ear receiving it.

We who are interested in music appreciation are mostly interested in the ear receiving it—or in other words, the person consciously listening.

To come back to my original definition, this is an imaginative experience which is set up while the ear listens. How can we re-create in that consciousness which depends wholly on the ear, what the composer had in his consciousness; or, if that is not the ideal, what standard shall we set up as a test for proof of having taught anything?

Actual knowledge about a composer's life is not music history, as someone has said; it is biography. I think history has to do with the development of music as a science. Undoubtedly both these subjects may be taught, in the same way as all other subjects in the curriculum are acquired, through class-room, laboratory, etc. Theory, harmony, composition all belong under the general title of history, though they are seldom found there. What about Appreciation? Can you teach that in class-room and laboratory? Can you set up, by pulling the right string, an imaginative experience and check it? The answer depends entirely on what you are after. In the case of program music, if you wish to check a stereotyped story which, by tradition or from your own imaginative experience, has become a necessary prerequisite to listening (what appreciation folk sometimes call "preparation"), you can teach "appreciation"; or in pure music, if you wish to check a definitely placed mood which someone has devised leading to the "proper response" (all the rest of us who do not respond in that particular way being abnormal) you can teach "appreciation."

But if we will come back home to what we believe music is, not the printed note, not the artist's performance, not the conductor's baton, but life itself, a recreated experience, we will not want to teach this so-called "appreciation." But what can we do?

We can do as much as the mathematics teacher can do. We can teach scientific facts (regardless of their ultimate truth which does not concern

any of us who are learning to creep and walk in music). We can prepare for listening as well as a teacher of English literature can prepare for reading. We can use the accepted music appreciation methods, searching out carefully all new facts about music and composers from pre-Bach to Stravinsky; we can, in the light of what we know, guide the student in appreciation. But in the last analysis, he must teach himself by establishing his own background, as he does in any other art; and then probably, we can sit at his feet and learn from him, if he is rich in music consciousness, while he creates anew the imaginative experience.\*

## THE MEANING OF APPRECIATION

MRS. CROSBY ADAMS, *Montreat, North Carolina.*

Doubtless any group of physicians, gathered in convention as are we, when questioned as to whom the whole civilized world is the most indebted to for his service to humanity, would give in reply to this interrogation, Pasteur. It is, therefore, of significance that this great scientist whom the eminent historian, John Lord, called "the immortal Pasteur," has expressed himself as follows:

"That man is happy who has within himself fine ideals and lives according to their dictates; ideals of knowledge, ideals of beauty, ideals of patriotism, ideals of virtue." Was it a mere accident of speech that led one of the world's greatest scientists to include the sense of beauty in his analysis of happiness? This quotation should be of great interest to teachers and music-makers. How singularly bereft is that person to whom beauty in all its manifestations does not exist, to whom form, color, sound are meaningless!

My topic, which is a large one, has been assigned me by my friend Mr. Breach. I shall be happy indeed if I can help illumine it, even to a degree.

It is now many years since the word "Appreciation" came into use in connection with music teaching in studios, in public and private schools, colleges and universities. We have had various manifestations or settings forth of such lessons or lectures. The appeal has been made to the intellect, to the aesthetic sense. Learned dissertations have been given by learned men in both a formal and informal manner in the hope that by this means a better conception of music might be reached. Only latterly have we heard a dissenting voice or two as to this method of making music more understandable. Is the pendulum swinging back?

As one studies this word appreciation, as one reflects upon its real meaning, the most transparent definition of it and the one we will wish to remember is this—"to perceive." And, to follow still closer this basic signification, we find the word "perceive" means "to become aware of through the senses, to discern, to understand." Therefore, in the final analysis we are reduced to the terminology of our childhood and to a deeper meaning of a single word, *hearing*. Have we not all been taught that our greatest

\* Mr. Dunham here referred to a report on New Material for Music Appreciation, which is printed on pages 230 ff. of this book.—Editor.



possessions are the five senses? Are we making full use of them? It cannot be by chance that hearing heads the list—though the children of today, when asked to name these senses, do not seem to be following the proper sequence! This priceless asset, this first conscious response of the infant to the organ of hearing, this last conscious sense of the adult as he fares forth upon the Great Adventure to the Beyond, this sense that abides when all others leave us; the sense that William Butler Yeats so fittingly expresses when he says, "The last art that is perhaps nearest of all arts to eternity, the subtle art of listening!"

Coming, then, to the first condition to be reckoned with in a reaction to music itself, we find it to be the listening ear. Educators will do well to stress this acoustical sense and to lead parents and teachers to study more deeply the effects of sound as it affects the first impressions of the child. The poets to whom we are always indebted have sensed this early need and its corresponding sensitive response. Over a hundred years ago Wordsworth expressed a fundamental trait of the human family when he said:

I have seen  
A curious child, who dwelt upon a tract  
Of inland ground, applying to his ear  
The convolutions of a smooth-lipped shell;  
To which, in silence hushed, his very soul  
Listened intensely; and his countenance soon  
Brightened with joy; for from within were heard  
Murmurings, whereby the monitor expressed  
Mysterious union with its native sea.

And a later writer, whose charm of language has never been surpassed, Thomas Bailey Aldrich, has this to say:

Hold this sea-shell to your ear,  
And you shall hear,  
Not the andante of the sea,  
Not the wild wind's symphony,  
But your own heart's minstrelsy.

You do poets and their song  
A grievous wrong  
If your own heart does not bring  
To their deep imagining  
As much beauty as they sing.

Then let us bring to the poet, the painter, the sculptor, the writer, the composer, who have created for us something rare, this answering response in order that "To their deep imagining" we may be made aware of "As much beauty as they sing."

But this sense of hearing must early be directed in its trends, and nourished well. Schumann in his "Rules for young musicians," gives some valuable advice. He says:

The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pane, the cuckoo—seek to find what tones they each give out. . . . Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. Sing frequently in choruses, especially on the middle parts. This makes you musical.

These early aural impressions need far more consideration from us. The invaluable experiments of the laboratory as conducted by our well-known scientists have proven of the utmost help in the analysis of specific cases. But some children are mentally slow and, therefore, the more patience on the part of the teacher is needed to help uncover a latent sense, to open another "avenue to the soul."

I have spoken of the tiny child and the sea-shell. It is not fully understood, this measure of influence of sound during the early, plastic years of a little one. Take, for instance, the case of Ingeborg von Bronsart, who heard the beautiful songs of Scandinavia sung to her by her nurse when Ingeborg was in the cradle. This aural impression was not only a heritage in itself, but colored her whole creative life as a composer. Take our own beloved Mrs. H. H. A. Beach, who had memorized forty separate tunes by the time she was a year old, singing them accurately. One of her early favorites was "The moon stands still at Thy command and all the stars obey"—this before she was three! We learn that Riesenauer at five was aurally "personally acquainted," so to speak, with all the tonalities. His mother used to take him on her lap and introduce him to all the major and minor modes, telling him that they all belonged to him. She played for him great literature of the classic and romantic schools and in after years he said that his impression of her interpretation of the *Andante Cantabile* of the Schumann Sonata in F sharp minor was one of his most cherished memories of that early period of his life. Jenny Lind, as a child of three, heard a band going down the street playing a little melody. This was registered upon her plastic mind and at 76 she wrote it out from memory.

My own dear father carried the sound of a certain string of sleigh bells he had heard as a boy of four before leaving New England to live in New York state. We were living in Chicago when one day he came home to tell us, with great elation, that he had heard sleigh bells on Michigan Avenue that rang out the identical sounds of those he had listened to more than seventy years before—delightful memories stirred by this unexpected episode!

Our friends of the Orient well know the value of tone upon the aesthetic sense as they choose their temple bells. Who is to estimate the value of that "Singing Tower" just dedicated in Florida, as its tones float out upon the air? Or, indeed, of any carillon that is purely tuned, in any land or clime?

When public school music as an independent study began, in the early years of its history in America, no one, even the most sanguine, could have predicted the extent of its reach. This well-nigh unbelievable progress finds

its efflorescence in the orchestral concerts for children as conducted in such great cities as New York, Chicago, Detroit and Kansas City, with the fine preparation for their enjoyment by capable mentors who pave the way to more intelligent appreciation on the part of the youthful listeners. The National High School Orchestra and National High School Chorus are also an outgrowth of the earnest, honest and concerted effort on the part of leaders with a vision, who have brought to pass this cumulative accomplishment. Our forward-looking country is making large plans for the future. In this future lie not only the promise of greater things to come, but also certain grave dangers to cope with. The radio with its untold possibilities for good, is not as yet controlled. Therefore, much that masquerades under the name of music is unworthy to be so designated. This degradation is also filtered through other mechanical instruments. If I am not mistaken, some other countries are in advance of us in this matter of discrimination. Raucous, noisy, blatant sounds conveying commonplace, even vulgar, sentiment in both words and music, tend to degrade the taste and, more, the morals of our youth. These deplorable conditions just named must be supplanted by such hours of genuine educational and aesthetic value as the magic Friday morning 11:00 period when an audience of untold numbers listen to the wholly worth-while message of music presented by its sympathetic friend, Walter Damrosch. Nor is he alone in this ministry. Many educators are striving in every way to crowd out the false with the true and beautiful in art. Fortunate indeed is one to be "hooked up" with a circuit that bears on its mysterious current the musical literature or the spoken word that inspires and cultivates. All over America one will find many capable teachers who, not having proper equipment, are nevertheless preparing prospective audiences by giving their young charges beautiful music. The children themselves are both making history and studying it. They are glorying in their newly-found knowledge of composers who are becoming to them real entities. Such participation means much towards definite musical appreciation.

We are greatly indebted to the radio, phonograph, and other musical instruments for the dissemination of music. But there is still more to be done. When educators and parents can combine forces with the arbiters of the destiny of the radios and phonographs and all together see to it that *real music*, be it folk-song or symphony, be substituted for the vapid, meaningless output now heard on every hand, then will the day of music appreciation be nearer.

There can be no true concept of music without the legitimate use of the imagination. We all know those natures who are utterly lacking in the power to realize the beauties of nature, those whose lives are more or less colorless because no "star-dust" has clung to their eyelashes, those minds that are so matter-of-fact that a poem of appealing beauty leaves them untouched. Even though one has never had the opportunity of studying astronomy one can appreciate the lines Addison wrote over two hundred years ago, the first verse of which reads:

The spacious firmament on high  
With all the blue ethereal sky  
And spangled heav'ns, a shining flame,  
Their great Original proclaim.  
Th' unwearied sun from day to day,  
Does his Creator's pow'r display  
And publishes to ev'ry land  
The work of an Almighty hand.

Keats said, in what is doubtless the most perfect quatrain in existence,

Here are sweet peas on tiptoe for a flight,  
With wings of gentle flush o'er delicate white,  
And taper fingers catching at all things  
To bind them all about with fairy rings.

So graphic is his imagery one can almost see the fragile blossoms as he thus pictures them. It is this quality of imagination, together with the listening ear, that one needs to bring to worthy music worthily interpreted. Dr. Van Dyke, when expressing great regret that he had not studied music deeply, said: "I cannot make it but I can take it." The rank and file are with him. They cannot "make it"! It is our high privilege to help them "take it." How is this to be done? Only in one way: by letting music and the individual meet.

In England and Wales the singing of rounds is quite a custom and a most helpful one. In Italy also this is a home pastime. We in America also sing them but not enough. Fortunate indeed is the little child whose introduction to two, three and four-part harmony comes to his experience by listening to or participating in these orderly musical melodic progressions. By this means, counterpart in all its later manifestations of canon, imitation, invention and fugue, makes of him an intelligent listener to the music expressed in this vein. The great subject of sacred music well deserves more than a passing notice. Many a spiritually starved child receives his first impression of the Father of us all through the message of a great hymn.

Old Papa Wieck, the father of Clara Schumann, summed up the qualifications of a fine singing or piano teacher thus: "The finest taste, the deepest feeling, the most delicate ear" (with, of course, the necessary preparation).

With the courage of my convictions, and after a lifetime of experience as a teacher and writer, I feel that we owe it to those committed to our care to establish standards of taste. And this can come about by saturating our own lives and those we lead with beautiful melody, rhythm and harmony. And the literature that also includes words must be equally carefully chosen. To have been the means of helping a student form a cultivated musical taste, to have opened sealed ears and eyes to the understanding of music as expressed by sound and on the printed page, to have led a child to be a participant in this larger, richer realm of the senses, is to have revealed to him a priceless heritage.

To summarize, therefore, this very incomplete presentation of our theme, it will clearly be seen that musical appreciation in its first and last analysis is the reaction of the individual to tonal beauty. It is manifestly the duty and high privilege of every instructor to bear aloft the standard of good music, to so inspire and enthuse the pupils committed to his care, that each in turn will desire to know more of the beautiful art and participate in it, vocally, instrumentally or aurally. Let us set astir the inner sense of music!

"To feel that a thing is beautiful and to know that a thing is beautiful, that is happiness."

### THE FUTURE OF RADIO IN EDUCATION

ALICE KEITH, *Educational Director, Radio Corporation of America,  
New York City.*

Long ago, in the days of the old Greek philosophers when youths were taught by the conversation of their elders, a future in which education could be obtained universally through the visual aid of printed words was not considered as a possibility. Today, we, who have become accustomed during centuries of tradition to receiving information through the sense of sight, are confronted with the possibility of a reversion to the earlier methods of the ancients.

Radio is bringing to humanity a new means of education through aural perception. Although as yet it has functioned chiefly in the realm of music, which is primarily an "aural art," its usefulness in other fields of learning is gradually being felt by educators.

### PAST EXPERIMENTS

In spite of the fact that radio is essentially a thing of the future, much has already been accomplished in the way of educational broadcasts. The schools of Oakland, California; Atlanta, Georgia; Cleveland, Ohio; and Chicago, Illinois, have conducted several series of daytime programs. The extension divisions of practically every state university in the United States have broadcast lectures. In Iowa, regular college credit is given to students enrolled in the radio classes. Several state departments of education have interested themselves in state-wide broadcasts, Connecticut and Ohio serving as outstanding examples.

Two series of educational concerts have been broadcast over chains of stations during the current school year (1928-1929). On the Pacific coast, stations in Los Angeles, San Francisco, Oakland, Portland, Seattle, and Spokane have relayed lecture recitals under the auspices of the Standard Oil Company of California. WJZ and a chain of twenty-eight associated stations east of the Rockies have carried the RCA Educational Hour, directed by Walter Damrosch, to hundreds of thousands of school children from Maine to Colorado, and from Minnesota to Louisiana.

### PROBLEMS

There are many problems to be solved in connection with educational broadcasting. Who, for instance, is best fitted to determine the type of programs best suited to the schools? What artists and lecturers shall broadcast; and under whose financial sponsorship shall educational broadcasting be presented? Unquestionably, recognized leaders in the educational field should hold the reins, and the highest type of speakers and performers should be obtained. To date, school programs have been broadcast by educational institutions and by advertising industries.

### PUBLICITY NECESSARY

A second problem arises in the dissemination of information about broadcasts. In Kent, England, illustrated text books may be obtained for a penny a piece. In America, pamphlets have been prepared by the sponsors of programs. Questions and answers, as well as program notes on the symphony concerts broadcast under the direction of Walter Damrosch, have been printed regularly in hundreds of newspapers for the benefit of the adult as well as the school public.

### RECEPTION IMPORTANT

The third problem which is quite as important as broadcasting and disseminating information is that of classroom reception. The greatest benefit can be derived from educational broadcasts only when proper and regular adjustment is made in the curriculum and when suitable physical equipment is installed for reception.

### CLASSROOM PROCEDURE

Then, too, a classroom technique must be developed. Classroom conditions should be maintained whenever possible. It has been found that when large groups of children of different ages are crowded together for a long period of time, no benefit whatsoever is derived from the listening period. Only students of college age are able to concentrate in large groups.

A teacher should be in charge of each listening class, giving necessary information before the period commences and leading a brief discussion at the close.

Visual aids should be used freely. In musical concerts, pictures of instruments, composers and artists should be shown; in lectures, pictures pertaining to matters under discussion.

Program notes and recorded music should be used in previous preparation for concerts whenever this is possible.

Only children of the ages specified on any given schedule of concerts should listen in. There is as much difference in the musical taste of a third grade child and a junior high school student as there is in their literary taste.

### PHYSICAL EQUIPMENT

No matter how well programs may be planned, how fine the artists may be, how thorough advance preparation may be, how skillfully the teacher

may conduct her class, there is one problem of prime importance: physical equipment. Many a radio experiment has failed miserably because an inadequate receiving set has been used in an overcrowded auditorium. Before installing any equipment, the size of the audience, the age of the listeners, and the peculiar physical conditions of the room should be studied thoroughly. In the case of a classroom with not over fifty children, a small radio set may be employed, either of the battery operated or socket power type. The investment is modest in either case, for the set is comparable with that in the average home.

### THE BATTERY SET

The better type of battery receiver today has proved highly satisfactory for individual classroom radio. Compact, battery operated, with single dial control, amply sensitive and selective, it provides good service with a suitable loud speaker. It may be installed anywhere in the classroom, since it requires little space. The installation is little more than connecting it with a short antenna to the nearest water or heating pipe. The volume is sufficient for the average classroom if close attention is paid by the pupils, while the tone quality is of a high order. Anyone, including the youngest child, can operate such a set and obtain the same results as would the expert with the most elaborate radio receiver. The battery operated set is perhaps most popular in the rural school which is not wired for electricity.

### THE ELECTRIFIED RADIO

When lighting current is available, the advantages of socket power operation are not to be denied. First of all, socket power means endless and constant power at the snap of a switch. It means the lowest cost of operation, since batteries have always been the biggest item of cost in the battery operated receiver. Then, too, it produces greater volume and more realistic tone quality, due to the use of a power tube of ample capacity. In the moderate priced "electrified" radio set, there are compact, simple, inexpensive socket power receivers for individual classrooms or small schools. The typical socket power set will operate two usual loud speakers placed in the same room for greater volume and realism, or placed in separate rooms. Such a receiver also features extreme sensitivity and selectivity with utmost simplicity of operation. The tone quality is a close approach to realism with ample volume for the small classroom.

### THE DYNAMIC SPEAKER

In the school auditorium, additional amplification is necessary. It should be noted that a radio loud speaker is an electric power device in much the same sense as is an electric motor. The loud speaker converts electrical energy into mechanical work, which in case of radio is the vibrating of more or less air space. Obviously, the school auditorium, measuring many times the size of the classroom, contains many times as much air space to be set into vibration. Therefore, a far more powerful loud speaker is required,

actuated by a power amplifier of the largest kind. Receivers for this purpose are now available to operate powerful loud speakers, mounted on suitable baffle boards for proper acoustic effects.

#### A POPULAR MODEL

One of the most popular of all school radio installations is a combination of a super-heterodyne radio receiver and the power loud speaker. This combination is completely socket power operated and requires only a small indoor antenna and ground connection. It can accordingly be placed in any desired location and can be moved to different locations without difficulty.

Such a combination represents a balanced ensemble which possesses a great reserve of power. It will readily fill a small auditorium with voice and music at a volume and tone closely approximating actuality. Despite the remarkable results obtained, the operation of such a combination is extremely simple and requires no technical knowledge on the part of the operator.

#### CENTRALIZED EQUIPMENT

The question of extension wiring for loud speaker stations is one that must be considered from every angle. Economically, it is a matter of whether a powerful central receiver, with individual wiring to many loud-speaker stations, is as satisfactory as individual or semi-portable radio sets that may be carried from room to room or left permanently installed. It is certain, if an entire school is to be supplied with simultaneous programs, that a central receiver with extension wiring and separate loud speakers is the obvious choice.

In connection with school installations, engineers have developed special centralized radio receivers of the highest type. The typical installation comprises a central receiver and switch-board arrangement, which also includes the radio power unit for supplying the various voltages required from the lighting circuit, a powerful amplifier and control panel and distribution panel. The extension wiring makes possible the installation of temporary or permanent loud speakers in any part of the school building. For each program to be distributed there is a separate switch-board arrangement, together with separate extension wiring. Thus, with two or three sections or central stations (channels), two or three simultaneous programs may be received with the choice of two or three programs in any part of the school. During the intervals when no suitable radio programs are available an electric phonograph may be included in the installation.

#### THE FUTURE

Although radio, in the short time that it has been available for use, has appealed greatly to the imagination of school administrators, its possibilities have only faintly been sensed. Music will doubtless be brought to the school rooms of the future even more than it is today; not only symphonic music but chamber music, opera, oratorio and diversified programs intended primarily for very young children. Musical programs can and will bring much correlative material for use in geography and history classes.



## SPEECH AND LITERATURE

The increasing amount of emphasis placed today on correct speech will bring the radio of the future into greater prominence in the training of the ear to hear speech defects. The enunciation, pronunciation, and voice placing of trained orators and readers should serve as a means of overcoming the growing tendency toward dialect formation found today in all parts of America.

The presentation of literature over the radio and speeches of great personalities will doubtless play a bigger part in the teaching of English than it has in the past.

## THE SOCIAL STUDIES

History taught by means of dramatization and music will surely be a part of the radio programs of the future. In fact, current history is already being brought to each school room when great events like the presidential inauguration are broadcast.

The geography class will be vitalized by travel talks augmented by visual aids; health programs will be stimulated by radio lectures; folk dances will be taught; and numerous other activities will be aided by radio in many ways not yet conceived. Who knows—reading may be an antiquated means of communication a century from today? Pupils in schools all over the globe may be able to see, as well as hear, events taking place in other parts of the world.

By the turn of a dial, they may bring any part of the universe into their very presence.

## PROGRAM

## The Carl Behr String Quartette

First Violin, Mary Coleman; Second Violin, Elizabeth Kraus; Viola, Paul W. Thomas; Cello, Carl Behr.

Andante Cantabile from Opus II.....*Tschaikowsky*  
Theme and Variations from Emperor Quartet.....*Haydn*  
First Movement from Quartet No. 18.....*Mozart*

## ARTISAN AND ARTIST

T. P. GIDDINGS, *Supervisor of Music, Minneapolis, Minnesota.*

The dictionary says an *Artist* is one who is skilled in some one of the fine arts, an *Artisan* is one who exercises any mechanical employment.

It takes all kinds of people to make a world, the old saw remarks; and it surely takes both of the above named to make a musical world. They are so necessary and their duties so overlap and intertwine that it might be helpful to study their various functions.

Which comes first and which is the more important? It is better not to bother with that or we may find ourselves in the same fix as those who have

vainly attempted to settle the priority of the egg or the hen. So we will confine ourselves to their functions and let their importance and place in the calendar go unsettled.

The artisan makes the piano. The artist plays upon it. Mayhap it does not respond to his manipulations in some way. The artist may or may not know just what the trouble is, but he sends for the artisan and in no uncertain terms bids him fix it. Now there are certain artists who have been known to crawl under the piano and tinker with it themselves. This saves a lot of time and trouble, but many artists consider it beneath them to crawl under the piano—though the auto has made everyone more mechanically minded.

Happy the instrumental artist who can summon the artisan to take his instrument back to the factory while he uses another! The oboe player is usually both artist and artisan to a certain extent. He has to be an artist to make music come from his tricky instrument and has to be something of an artisan to be able to administer the sudden and frequent repairs necessary for this delicate instrument. Every orchestral player expects to be more or less of both and does not allow his artistic pinfeathers to be ruffled if he has to mix a little artisanry with his artistry.

How about the singer? Here we come to the place where they *must* be a fine mixture of both. There is no sending the voice back to the factory to get it revamped. The singer has to do that himself under the guidance of the artisan teacher. Now if he happens to find one of these who will teach him the artisan side of singing he will be lucky, for, after he has done the artisan work on his voice, his artistry and that of his artist teacher will have a chance to shine, not before. It is in the vocal field where the two kinds, artist and artisan, get hopelessly mixed and the artist usually loses out because the artisan has not done his job. This explains why there are so few singers of the first rank. There are plenty of voices in the world but the artisan has not shaped them well enough for the artist to play upon them—just as there are millions of violins in the world but there have been few artisans of the Stradivarius type.

Lillian Nordica once said in an interview: "There are thousands of better voices than mine. There are hundreds of better singers, but I have worked." What she meant was that she had worked on the artisan as well as the artist side of her voice. Those who followed her career could see this very clearly.

History says that a famous conductor once said to young Jenny Lind, "Miss Lind, your voice is harsh." "Thanks for telling me," said the young artisan-artist, "I will change it." Which same she did to a wonderful degree, history goes on to say.

These two great artists had no fear of being artisans also, and look where they stand in the history of artists. Many more examples of the artisan-artist in all walks of the musical world might be cited, but these will suffice. The great ones of all kinds had to be a skillful mixture of both, especially in the field of vocal music. There is no escape.

Conductors of instrumental organizations must also be a fine combination of artist-artisan. The conductor of even a fine professional organization

must be something of an artisan. He must be enough of an artisan to make his conducting mean something without having to have every move explained by word of mouth. He must be enough of an artisan not to want to waste the time of the organization in this way. The late Theodore Thomas was a wonderful example of this. I owe him a deep debt of gratitude, for he turned my mind toward the artisan part of my profession.

It was a Sunday afternoon years ago and the occasion was a rehearsal of the Ninth Symphony. It came time for the chorus to enter. Mr. Thomas' baton came down on the first beat. Nothing happened from the chorus. Again his baton moved. Again nothing happened from the chorus. We had been drilled by an artist; artisan was not in his vocabulary and the movement of a mere baton meant nothing in our young lives.

This was too much for Mr. Thomas. He then and there gave a short and extremely succinct lesson in artisanry which at least one of his hearers never forgot. "Ladies and gentlemen, this is a baton. This way is down. The baton goes down on the first beat of the measure. The measures are in your books. The baton goes left on the second beat of the measure, right on the third, and up on the fourth. Now can you see?" You bet we saw! No one ever missed the meaning when Mr. Thomas spoke. We also saw a baton that went *down* on the first beat, not in some vague direction.

A horrible suspicion instantly entered my mind that this might be the reason for the vague way my high school chorus followed my baton. After the rehearsal I hid me home to the mirror. My worst fear was realized! I began to study the artisanry of conducting, then and there. Before I had only *felt*; now I began to *look* to see what my baton said. Why do not more conductors study the artisanry of this great man? If they did, rehearsals would be greatly shortened and the lives of the conductors greatly lengthened for their energies would be devoted to bringing out the artistic side of the music instead of doing war dances all over the stage and making windmills of their arms.

If the conductor of a professional instrumental group must be an artisan as well as an artist, how about the conductor of an amateur vocal group? Surely here must the artisan be on the job or there will be little chance for the artist. Yet it is here that the artist neglects to be an artisan in many, many cases.

Let us mentally step down to Northfield, Minnesota, for a moment. Is it artistry or artisanry that makes the St. Olaf Choir the most wonderful singing organization in the world? Both, of course. Their conductor, Dr. F. Melius Christiansen is a wonderful combination of the artisan-artist. He can be either and knows when to be which. He has to be both, as will be readily seen when it is known that nearly a tenth of the entire student body is in the choir. The voices are not often wonderful; many that enter the choir have had no previous training and there is a large number of new singers at the beginning of each season. None but an artisan of the finest and most efficient type could weld this group into the perfect vocal ensemble it becomes in so short a time. The ensemble is perfected only when each

and every singer knows just how much tone to use on all occasions, how to sing perfectly in tune, how to follow the leader, how to breathe, etc.—all the numberless things that go to make up a perfect singing machine that does not break down when the artist plays upon it. All this the artisan has built into a singing machine, which in this case is sixty or more young people from all over the Northwest. If an artist of Dr. Christiansen's calibre does not fear to be an artisan, the rest of us should lay aside our fears of being called mechanical.

Another reason that perfect artisanry must be present before the artist can do much was well exemplified by a much heralded foreign choir that visited our long suffering shores a few years ago. Illustrations of this might be found in our own United States, but these were foreigners and have gone back home now, so it is safer to use them!

The leader of the foreign choir was an artist. His ideas of attack, release, shading, tone color, all kinds of expression and meaning of the music sung were wonderful. But the musical effect of all these was largely nullified because he had not been a good enough artisan to build a good machine in all particulars. Beautiful tone and singing in tune were not in his bag of tools. His chorus had no idea of singing in tune and the tone quality was terrible. The whole concert called to mind what might happen if a fine organist attempted to give a concert on a fine big organ built by an artisan who had neglected to either tune or voice the pipes. The effect to a listener with a good ear would have been just as excruciating.

How about the music supervisor? Shall he be an artisan or an artist, or shall he be both? Surely if anyone must be both, it is he.

Which shall he be first? Before deciding, let us see what he does and with whom he works in the singing classes, as these are his most important work. The grade teacher usually teaches the singing classes in the lower grades and kindergartens. Is she a musical artist? Not always. Is she an artisan? Yes, of the finest type. Shall the supervisor show her how to organize her class into a perfect musical machine? Yes, and she will bring all her great store of artisanry to his help if he knows how himself, and she will be glad to do it for he is meeting her on her own ground. After she has built up a musical machine in her class, will she be able to play upon it? Yes, to the extent of her artistry and to the extent of her ability to bring out the artistry of her pupils. Will the teacher's artistry and that of the pupils improve by playing on a good machine or a poor one? Surely they will improve best with a good instrument, one that will give out real music when played upon.

This seems to settle the question that the supervisor must be an artisan first and most of the time, for he does very little artistic playing on the machines he has built. His assistants do that; and the larger the city the more true this is. All music supervisors must be both, but the larger the city the more he will use his artisanry. He must, of course, at any time be able to step in and show how to use artistry also, but it will be found that the former is more often called upon and that there are far more teachers able

to play well on a good instrument than there are teachers able to build the good instrument itself. In the vocal department no one can escape the building if he is to do anything with teaching vocal music. The supervisor must be the master artisan as well as the master artist.

What is it that goes to make up a fine singing machine in each singing class, no matter where?

First there must be some routine established in doing all this work so that no time be wasted. Every factory that expects to succeed follows an efficiency routine, for time is one of the most expensive ingredients that go to make up the cost of any product. This routine should be formulated by the supervisor with the help of everyone he can enlist for the service. When it has been formulated it should be put into a usable form and everyone should use it. The one in use in Minneapolis was built up by thousands of teachers who worked at it for years. It is plainly printed and is planned for all grades and for all teachers, kindergarten as well as high school.

How does it work to make music? A short description of an artisan-artist working with an eighth grade singing class will help to make this clear.

It is the beginning of the semester. The voices have been tested quickly according to a certain routine that takes about five minutes for the class of fifty. The lesson is on the board. A memory song has been sung under the baton of the artist and the singing of the new music begins. If the machine that has been built up in the preceding grades goes properly, the teacher will have little to do; for when the machine runs perfectly it will produce perfect music. The artisan teacher in the singing class is something like the engineer in a big industrial plant, though as she goes among her machinery and looks out for places that are not functioning properly she carries a pitch-pipe instead of an oil can. Like the good engineer she keeps her engines running and only as a last resort does she stop them.

If the pupils are good readers she has told them to sing the song words first. If they are very good indeed she has started in with the very best that can be done and conducted them with the piano accompaniment if a piano is needed for that type of piece. Whichever way she has had them begin has been decided by the ability of the class; for, though there is a routine, only the part that is necessary for that particular class is used. There is no going over any routine just to go over it. It is class first and all the time.

We will suppose it is a rather poor class that needs to begin with the syllables. The teacher blows her pitch-pipe and after the class has given the first chord to tune for parts (this class has basses and consequently is singing four-part music), she says, "Books." This means sing the syllables. If nothing else is said, they will go through the regular routine and finish the song without further directions.

One pupil is out of time. The teacher says to him, "Show me where you are." He does not know. The teacher sets him right. Another has skipped something. The teacher detects it and says to him, "Watch your dots." The whole class sounds uneven. "Test your singing," says the teacher. Every

left hand feels of the singing muscles and the tone smooths out and the intonation becomes perfect. A bass blows a trumpet tone through his nose. The teacher changes the position of his head and tells him to open his mouth and sing more softly. His voice again blends with the rest. A soprano struggles with a high tone. "Softer, the higher you go," says the teacher. The screech subsides. The soprano is using her head register and not the middle, the teacher knows. The soprano only knows that it feels better and sounds better. "Read all the parts and listen to all the parts," sings out the teacher. Correct balance of parts appears instantly. There is something lacking in the musical effect. "Better read your expression marks and also the meaning of the words and it will sound more like music," says the teacher as the class works on. Looks of contentment replace the unsatisfied looks the class have been wearing. It is beginning to sound like finished music. "Next time through, better fix that chord, altos," says the teacher as a lovely chord is ruined by the careless altos. The sopranos bend a scornful look upon their erring mates.

The last time through they have sung it with books closed, from memory. The teacher says, "Stop." All open their books and, with the aid of the chart that hangs in front of the class, they check up on the performance and decide where it could be bettered. Again they sing it with books open to see what they have missed seeing the first time. Then the artist teacher says, "You have done your best; now try my best." And with the baton she goes through it as artistically as she is able to get them to do it. Now she is the artist playing upon the instrument which she has been perfecting as an artisan, during the first part of the lesson. Her artisanry knows the limitations of the machine and she limits her artistry to its capabilities.

We are called "mechanical" in our music in Minneapolis; we are, and we glory in it. We are not afraid to be artisans so that when we have the chance to be artists we have vocal machines that we can play upon. We try to build these vocal music machines so well that they will turn out beautiful vocal music. When this happens we have no trouble with "Interest," "Appreciation," or any of the other things we wish for; every time a song is sung beautifully, there is the joy of accomplishment and the appreciation of music well done.

## PHASES OF THE CREATIVE IN MUSIC

### A Viewpoint of Modern Education as Related to Music Education

LOUIS MOHLER, *New York City.*

The whole past scheme of education has shifted and is given way to a system that centers around the idea of a natural, happy development. We may term this, "The Life Method, or the Progressive Method." The old method ignored the dynamic quality possessed by the individual and assumed that direction and control were matters of arbitrarily putting the child into a given situation, then whatever was desired would follow. It neglected the process of becoming and considered only the outcome.

Coercion does not conform with the opinion of our modern educators, who make the freedom and happiness of the child outstanding features in its natural development. Bertrand Russell's opinion is this: "Happiness is the unfettered development of all instincts that build up life and fill it with mental delights"; while Dr. John Dewey says, "Happiness is an emotional accompaniment of the progressive growth of a course of action, a continual movement of expansion and achievement." So we find that the modern philosopher and writer seem to involve our general ideas of what a process of education is, within the boundaries of what they term happiness.

In modern education the first step is to help children to know themselves. This means that we are expected to acquaint them with life before we are expected to acquaint them with life situations, and awaken them to feelings and sensations of life before we expect them to define themselves. This can mean nothing less than freedom, but through this freedom it is the business of the educator to direct its leadings so that there may be some worth-while attainments. Such a course of procedure will fulfill the requirements of what has been termed happiness, a state or condition which must be present in a purposeful life activity.

We distinguish between a purposive man and a drifter. We distinguish between a man who takes an initiative and the one who accepts what mere chance brings to him. We admire the man who worthily purposes and plans to meet situations and moral responsibility. Such a person we say presents an ideal qualification for democratic citizenship.

Every phase of modern education must contribute its part to the development of the child to meet actual life situations and to help him to be a high type of citizen. Music in education must also contribute its part, or it does not meet the test that is put to a subject before it may be made a part of a school curriculum.

#### THE CREATIVE IDEA

The creative energy manifests itself in many ways. It is present in the play of the child as well as in the day dream of the high school boy or girl. We need only to enlist this activity in whatever procedure we propose and the creative energy is released and may be directed toward some worth-while attainment.

We may speak of the achievement of a Shakespeare or a Raphael or a Scott: the creative energy is not alone at work through such achievements as these have attained. The child's creation of his own reading capacity is a start in his creative achievement. The same can be said of his development of writing and his ability to adapt his voice along a flowing melody line, or to coördinate the movements of his body to rhythmic suggestion, or to adapt a satisfying harmony to a simple melody, or to stand before a group as leader in a rhythm band and feel the great satisfaction of transferring his interpretation of a musical phrase or sentence or an entire selection to the group.

## SPECIAL CREATIVE ACTIVITY

The play band or rhythmic band is the beginning of an educative type of musical group activity that finds its culmination in the orchestra of the upper grades of the college, or in organizations later than college life. The principles developed here in the relationship of one child to another find their prototype in any social group, where a number of persons must cooperate for the success of the whole and for the satisfaction of the individual members. To bring about the most satisfying cooperation necessarily enlists the imagination and develops a sympathetic consideration of each member of a group for the other; this leads to a control which is purely creative—a *creative social control*.

The leader or director of a rhythm band, if he is a child from the group, should be led to appreciate that his business is to respect the rights of each member in the group if he himself would be respected. He must be led to feel that he can get cooperation only by manifesting a right attitude toward the group as a whole. Each child in the group who so desires should be given the responsibility of leadership as often as possible. His action in leadership should at all times be natural and should receive its impetus from the music which is being played. This is in direct opposition to a procedure which is dictated by a teacher. While the music is being played for him, he is given the opportunity to plan; thinking of the effects he hopes to achieve. He will then create an expression, with the music as a background; the music and the group before him are the means through which he reaches a joy in achievement. What he achieves in this way is a new creation. A realization of the possible achievement of one leader and the possibilities of a variety of expressions will challenge the creative ability of every child in the group. A result growing out of just such creative activity as this by older children, is the making of an orchestral score to be played by rhythmic instruments. This may be brought about by placing the small composition as a whole before the group for playing, then by considering it phrase by phrase. In such procedure we necessarily first enlist an appreciation of the phrase as a rhythmic group. Then to bring greater satisfaction, the measure is considered as a unit in the phrase. In the measure as a unit there is opportunity to consider which instrument or instruments shall play upon the primary beat or pulse in the measure and which shall play the after beats, or whether any group of instruments shall play every note value in the measure.

From a seeming play activity we have gradually, naturally, and happily led children into fully sensing note values, and we have employed them, as we have also employed their relative rests. From the consideration of a measure as a unit, we have led them to an understanding of its place as a part of a phrase in the larger rhythmic group. This then may become the activity of a group of children whose creative ability has been enlisted in a procedure which led to an appreciation of the fundamentals of score making and score reading as well as the reading of music in general.

One way for evaluating an educative procedure is by considering the number of worth-while points of contact that have been established. Out



of the rhythmic band activity as cited, we may develop the sympathetic understanding of the principles of coöperation; the idea of creative social control, the foundation of a democratic government. We have also prepared in a functional way for the acquiring of a technic in music reading through a desire to possess means through which to create for themselves a broader musical scope through accomplishment. We have also developed an appreciative attitude toward music by groups as chorus and orchestra and orchestral music. We have also developed a critical, or rather an understanding, attitude toward a conductor as a leader of a group and his interpreter of a composer's idea.

### GENERAL CREATIVE IDEAS

The artist and the composer create new values. The teacher who directs pupils to an appreciation of what a composer or artist has done, is directing a creative process. We would not consider such procedure in the light of vain repetition of previous effort, but as an actual achievement, an advance on the part of the pupils. A significant piece of music, as art, is an expression of life and through it we may link the life currents of other times and other men. "Art does for the race what memory does for the individual. Only through its expression can the past be preserved to men and all time." (Parker).

There is a glad response of self-recognition on the part of pupils when they are led into an appreciation of the composer's achievement, for *through it* a genius reaches out to them and they find some expression relative to their own experiences. From this relatedness they may be stimulated to adapt to their own experience much of the richness suggested by the scope of the composer's creation. The procedure, then, is in accord with the universal law of education, a process of reconstruction of the experience. The result is the creation of a newer, larger, and richer experience.

Children may be stimulated to respond to the rhythmic suggestions of music by Schumann or Grieg. If rightly directed, this creative energy which has been released by rhythmic stimulus may be directed through an activity to a creation, the nature of which the composer has suggested by the title of his composition. The music, with its title and rhythm and form or form structure, has a meaning which to him is concrete; and because of this relatedness, his response to the stimulus is a concrete, creative achievement.

An artist teacher will not leave a child or a group of children, permanently, with their idea of such musical composition in so concrete a setting. The continual reconstruction of the experience of pupils involves a larger and larger control of symbols. Through skillful direction the rhythmic movement, as movement of the hands or stepping, through which a child or a group have shown their conception of the music, may be represented by symbols—horizontal marks, placed upon paper or the blackboard. These marks may be deftly changed to quarter or whole notes and each step has the time value of these notes. Through the process of exercise the comprehension of the use of symbols gives control; it also gives significance to movement.

The comprehension of symbols—the quarter, the whole, the half, the eighth note—and their value takes on a different interest, when it is developed out of the very experience of children, intrinsically, than the interest we have so long attempted to inculcate extrinsically—and in vain. Music has great educative value, but so long as we are interested in music only as an accomplishment, so long as the driving power back of it is the wish of another, we can never realize its great value in education.

### SONG MAKING

The exercise of an original tendency, the production by it of a state of affairs which permits the next step in the original series of responses to be exercised in its natural way, is always satisfactory, for it adds power and a broader comprehension. Because of a child's original tendency to express himself in song, the melodies of Mendelssohn, Haydn, Mozart, Debussy, become symbolical. These melodies and many more which should be placed in his environment, to which he may react emotionally and intellectually, may become the background of his experience out of which may grow an inspiration for him to express an ideal situation of song which is in his own experience.

### FROM AN APPRECIATIVE BASIS

The teaching of music from an appreciative basis should result in children's acquiring technique and skill to use in a creative way and the continued desire to do so. Children who are naturally enthusiastic about music may lose this enthusiasm if they are not allowed to create. It is the urge of the creative that counts, and it is the process of creating that gives pleasure and brings continued interest. Many individuals, as children, and later as adults, settle down to a mechanical way of doing music; a way that allows no feeling to break through their wall of conscious technicality. This is the thing training has evolved; a training where the desire has been that of another, but scarcely ever that of the one who was being trained.

The test of method is in result and the positive result lies in the amount and character of the pleasure derived. The outcome of each contact with music should be a joyous and beautiful expression, one that had never existed before—a new thing created. "Happiness is an emotional accompaniment of the progressive growth of a course of action, a continual movement of expansion and achievement" (Dewey).

### THE CREATIVE IN TEACHING

"Art enlarges the scope of the common life by creating a new imaginary world to which we can all belong, where action, enjoyment and experience do not involve competition or depend on possession and mastery" (Parker).

By comparing the ways of the learner, the ways of the artist teacher, and the ways of the composer and the painter, through various stages of a creative process, we find that there is much more of likeness than there is of difference. The creations of the composer or of the painter have their origin

in an ideal, and to represent this ideal is a continued desire to bring it into form. On the part of the learner, in a procedure of teaching music from an appreciative basis, the motive for self-expression is in the impression made by the composer's music through significant qualities that make it expressive. The response of the learner, led forward, may result in power and skill to create significantly and beautifully. On the part of the teacher alone, the comprehension of the effect of an appreciation of an art expression on the lives of the children leads to a carefully planned presentation that may have its most beneficial effect in the development of the finer sensibilities.

The incorporation of any fundamental principle in any kind of study so as to enable one to give significance and value to them by changing the pattern, by throwing down the usual type and building a new form and a new embodiment of ideas; the very act of relating common materials such as have been constructed by writers, composers, painters, historians, and scientists, is the *act of creating*.

### PROGRAM

Asheville High School Orchestra

Paul W. Thomas Director

Symphony in G Major (Surprise).....*Haydn*  
 Adagio cantabile; vivace assai  
 Andante  
 Menuetto  
 Allegro di molto

Asheville High School Band

Edwin M. Gould, Director

Call of the Elk, March.....*Alford*  
 Hungarian Comedy, Overture.....*Keler-Bela*  
 Valse Triste .....*Sibelius*  
 Sempre Giovine, Intermezzo.....*Ellis-Brooks*

### TEN YEARS OF PIANO CLASSES

HAZEL GERTRUDE KINSCHELLA, *University of Nebraska,*  
*Lincoln, Nebraska.*

Once upon a time, as the story books say, there were no piano classes in our public schools. In those far-away days, the many girls and the comparatively few boys who wished to learn to play, or whose parents insisted upon their "taking lessons," were sent all alone into the parlor, where they often "put in" their hour of practice rebelliously, looking forward to nothing more exciting than a lonely lesson and the inevitable return to their daily "solitary confinement" in the front room.

Sometimes it was possible to maintain this schedule for some time. But occasionally the young student took matters into his own hands as did one small boy of whom I know, who came out to meet his piano teacher one day

as she was coming to his home for the weekly lesson. The thought came to her: "I believe he's really glad to see me coming!" They met just at the entrance to the alley, and the boy hastily thrust a folded bit of paper into her hand before he disappeared down the alley. The teacher unfolded the paper and this (as she herself afterward related it to me) is what she read: "I will not take any more lessons." Thus ended the lessons!

Quite a bit later, some months after our Lincoln Way piano classes had started, this same boy presented himself to the principal of one of our schools and vigorously insisted upon being taken into the classes, although these particular classes had already been going on for several weeks. Asked why he wanted to learn to play the piano now, the boy answered: "Well, I've *got* to learn to play. I can't let all the other guys beat me!"

The social aspect of the classes and the friendly competition which they brought about among the class members easily accomplished what months of parental urging could not do. The class association had appealed to the "gang spirit" in the boy.

Formerly, good piano playing was something to be enjoyed by the many, but participated in by the few. It had been the opinion of the writer for many years, that good piano playing should be enjoyed and participated in by the many. In our city, the Lincoln Way public school piano classes are the result.

There was much wonderment and animated discussion when the classes first started. Even the press joined in this. One daily printed an editorial which read: "If Johnny Comes Marching Home from school and says that he's going to learn to play the piano in a class at school, don't doubt him—it's probably true!" And then some little time later, when the classes were well established and had given a little recital, the same paper appeared with these words printed in big headlines: "It Actually Works!"

Some of the patrons could not understand what was going on. One little girl, the daughter of a Bohemian family, went home and told her mother that she could learn to play the piano in a class at school if the mother would give her a little money to pay for the lessons. Her mother reproved her gently, telling her: "No! You are wrong. One takes the music lesson in the one, not in the dozen!"

It was just ten years ago the first Friday of this February that the first Lincoln Way piano classes were taught in the Lincoln public schools. We organized our first class for the sole purpose of taking care of a little group of poor foreign children who would otherwise probably have had no chance to study the piano at all.

The first class was made up of third and fourth graders. On the following Friday, another class, this time of fifth and sixth grade children, was started, and we limited our teaching to just these two classes during the first semester. There were twelve in each class, and we wished to observe carefully the results obtainable before extending the work any further. The classes were taught after school hours, one class at three-thirty and the other at four-thirty.

Of the twenty-four children, seven had no pianos, and practiced in the school building at regularly arranged periods. We could give them only twenty minutes apiece each day, as the building was so busy, but that was something and the children enjoyed it hugely. They were an interesting group. There was Hans, a Russian boy whose father and mother were so foreign that they were even accustomed to standing up to eat. When, at twenty minutes past eleven each morning, Hans was sent downstairs to the school auditorium to practice, he was so used to doing this that he wanted to stand up to practice. He was an obedient child, but, as he told me: "When I am standing up, there I am. It is better so." However, if once seated, Hans would stay seated; so Miss Corbin, the principal, sent an older girl downstairs with Hans each day the first week to see that he sat down.

Each of the twenty-three others was also an individual, and all were intensely interested in this new kind of music lessons.

At the end of the ninth week of their work (one lesson a week) I was invited to take one class of these children to the city high school and give an open class lesson before the Southeastern Nebraska Teachers' Association. I did not wish to prefer one group above the other, and so I took all twenty-four. The children were thrilled, as most of them lived in what was then called "Russia Town," and the trip was a real outing. Hans came in his first American suit and was, as he told me, "New throughout, \$12.85." The music the children played was one test of the value of what had been accomplished by the classes—the children's eagerness to play it, another. And, in passing, let me say that a third worth-while result—which might come under the heading of Americanization work, rather than music—was that Hans' little foreign mother walked all the way across Lincoln to the high school to hear her boy play and sat in the second row of seats from the stage. And she had every reason to be proud of what her son did, musically.

The next September we had several teachers trained and ready for the work, and started classes in a limited number of grades in every school in town, having sixty-five classes in all by the end of the first week. The work grew as rapidly as we could take care of it, and we soon found that the classes were not just "poor children's classes," but were eagerly welcomed by rich and poor alike. We have nearly a hundred and eighty children in the classes of one of the buildings in the richest section of Lincoln, and the membership in our classes comes from the homes of wealth, of our college professors, from the families of our best local artists and professional musicians, as well as from those homes where money is not so plentiful.

Within a year it was found impossible to care for all the children who wanted the class work, on the five school days. At the beginning of the second year, several Lincoln school buildings were thrown open for the work on Saturday, and ever since that time we have used Saturday hours from eight in the morning until five in the afternoon for piano classes, in addition to all the work that is done during the other five days of the week.

We have gradually developed what we call a four-year course of study for our piano classes, although the boys and girls may sometimes take a little longer than four years to complete it.

The piano class has long since passed the experimental stage, and there are now very few real educators who do not realize and admit that the offering of piano class instruction in the public schools, if carried on in a worth-while manner, is an asset to both school and community.

We felt that the first important thing to be done for a piano class was the teaching of the fundamentals of piano playing. It is not enough that the boys and girls may be able, in a short time, to jingle through a few pretty tunes. But neither is it necessary or desirable that they should be loaded down with a multitude of facts.

In our classes, whether the student is with us just one semester, two semesters, or eight, we try to see that what he does learn to do is learned and done in a way that will never need to be unlearned. He is taught just the one or more new facts each lesson that he needs for the mastery of that particular lesson. But we insist that he learn these, and that he learn them so thoroughly that they never need to be taught him again.

This is true of note-reading, without which he cannot ever be musically independent. And do not grieve the child's intelligence by saying that this is too difficult for him! He is able to learn whatever is necessary, and the learning need be no burden. It should not be a question of forcing him to learn to read notes, but of making him want to learn to read notes. The old adage says: "You can lead a horse to water, but you cannot make him drink." The real victory would not be in finally making the horse drink, but in making him want to drink.

The recognition and rapid and accurate reading of rhythmic symbols has been another of our objectives. Simple note and rest values are first learned, then one new combination at a time is added and mastered, and is immediately used in a bit of music. The children make games of filling measures with notes; of dividing notes and rests, placed on the board, into measures; of tapping rhythms, first the same rhythms in both hands, then different ones. They become as expert in recognizing note values as they are in reading simple English.

Sometimes the pupils are asked to study the rhythm of a new piece about to be learned, in this way: First, tap the rhythm, drilling on each unusual or difficult point until it is mastered. Then tap the rhythm of only certain beats in each measure. For instance, if the time-measure is four-four, tap the rhythm of only the first and second beats, or the first and third, keeping silent during the other two beats, no matter what is written for them. In advanced classes, we sometimes give the rhythm of the first and third beats, for instance, to about a third of the class; the rhythm of the second and third beats is to be tapped at the same time, by another third of the class; the first and fourth beats by the remainder. Then the counting is started and the pupils practice this drill in rhythmic reading, continuing this work until each group (and each person in it) is able to tap its rhythmic problem correctly with all the other boys and girls working on their problems at the same time. It is not to be wondered at that our piano class children are wonderfully fine readers, for fifty percent of sight reading independence is

in the reading of the rhythm, the other fifty percent being the reading of the pitch names of the notes.

Other fundamentals taught are correct pianistic use of the hand so easily and quickly taught to most children, especially in class work, where competition plays so great a part in urging the pupil forward; then correct fingering, next brought into use by thoughtful drill upon difficult passages in new material as it is first presented to the class. There is a saying, "The right finger on the right key at the right time in the right position," which sums this all up.

Along with these fundamentals come the development of a beautiful singing tone and style—two things in which the young student excels both by example and by being taught the principles of good tone production and phrasing. In my opinion, a little child may learn to play a simple composition which is well within his technical ability with as much real artistry as a mature artist could display in playing the same music. In the end *we must play music, not notes!* That is the aim and purpose of the piano classes.

The children have ear-training drills, and interval games (something after the manner of the old-fashioned "mental arithmetic" games) in which they come to think intervals as fast as the teacher can name them. So it is not to be wondered at that their ability to transpose develops easily. One piece of transposition is required of all pupils each semester, but most of the boys and girls find themselves so interested that they are continually working at some piece. When they have worked it out in as many keys as they know, they report to the teacher and play it to the class for criticism. The transposition work continues from the first to the last semester, and our advanced pupils think no more of transposing a Bach Invention into all the keys than they do of learning it in its original key.

Only a few minutes out of each hour's class lesson is allowed for this special "theoretical" work, but this use of these few minutes makes all the difference between a mere piano player and a musician.

The study of good piano music is one of our aims. Poor material would not be tolerated as study material in any other school subject, so why should it be tolerated in piano study? In addition to the many lovely simple old classics, there are now so many charming and beautifully pianistic things written for even the tiniest child, that there can be no lack of appropriate and interesting material.

For instance, our piano class children study simple (but never simplified!) bits by Bach in almost their first lessons. Our little folks regard Bach as an old and trusted friend. One day I happened to have my own copy of the Bach Chromatic Fantasie and Fugue with me when I went to visit a first-semester class at the Bancroft School. Little Louise, one of the class members, seeing me lay down my music upon a chair, asked if she might look at it. Given permission, she looked it through, page after page. She could not yet possibly read or comprehend it, but this did not dismay her, for as she closed the book and put it down, she said, with interest: "Bach; well, I play some numbers by him, myself!"

The study of Bach continues at intervals throughout the four-year course, from tiniest pieces which the great composer wrote for his own children's first lessons, to at least the Two Part Inventions, and with especially talented pupils to a few Preludes and Fugues.

The class students vie with each other in learning these thoroughly and independently. Just a few weeks ago, I found the members of one of our advanced classes testing each other's memory on Bach by playing a Prelude and Fugue from the "Well Tempered Clavichord" in this manner: They would play a measure, then think a measure, then play, then think, and so on to the end. Then they reversed the order. They thought the first measure, played the second, and so on. One girl also confided to me that she had numbered all the measures of the Fugue she was studying and could play any measure called for by number.

One can never fail to notice the remarkable self-reliance of piano class children, whether in practice or performance. This extends from their first lessons to the close of the course.

One of our little class pupils, the small daughter of a Lutheran minister in Lincoln, went home after her first lesson with her new book carried proudly under her arm. As soon as she reached home she hurried to her father and asked him: "Father, can you tell me where to find Middle C?" Her father thought she had already forgotten, but had to answer regretfully, "No, my dear, I'm sorry but I can't." To which she replied: "I didn't think you could. But after, this, Father, if there's anything you want to know about music, just ask me!"

Just a few days ago, one mother related this incident to me. Her own little girl and the neighbor's son (each of the children being seven years old, and the little boy the son of a Rhodes scholar at Oxford) had hurried home from school hand in hand, to practice their tiny sixteen-measure duet for the coming piano class recital at school. The little girl's mother thought to help them by staying in the room and counting for them. But after two repetitions of the duet, the small boy turned to her and said, politely: "You don't need to stay here. We can do our own practicing."

Another popular feature of our piano class lessons has been our ensemble work. Not many pianists spend their entire playing life as soloists. Instead, many hours are spent by them as accompanists for soloists and for musical groups of various kinds. Every pianist needs to learn to play *with* people.

Real ensemble, however, consists in participating musically on an equal footing with the other players, and so important have we thought this part of our work that we require each piano class pupil to do at least two pieces of ensemble music each semester.

The first ensemble playing is in simple piano duets. Then come more difficult ones. Often these are practiced at home with special orchestral recordings of the same music, and then, whenever several pianos are available, played in large groups. Though we use just one piano in each classroom, our music dealers are generous in furnishing the use, for practice, of their big display rooms, with as many as ten pianos at a time, whenever we



ask for it. Later the duets are played with the school orchestra, and this is a thrilling event in the student's life.

We are also interested in playing with other instruments than the piano. So we use extremely simple arrangements of old folk airs, especially written for piano, three violins, and one cello, in which each instrument has equal importance. A number of the children will prepare their piano parts. Children from the violin and cello classes in the schools, and from the school orchestra, learn the string parts. Then, on some certain day, all meet together. The best one of the little pianists plays with all the string performers (sometimes nearly thirty of them) while all the other pianists watch and listen, until they hear how the tune is passed from instrument to instrument. Then the three best violinists, the best cellist, and the best pianist play, working under the teacher's suggestions for balance and nicety. At last the large gathering is divided up into separate units and goes home to practice, as home or neighborhood groups, the music learned in mass ensemble rehearsal.

In the same manner, simple (but again, never simplified) movements from standard trios (as the "Gypsy Rondo" from the Haydn Trio Opus 1, No. 1, for piano, violin, and cello) are learned. We also use some solo works, in our somewhat advanced classes, that have legitimate string orchestra accompaniments (such as the five pieces from the "Petite Suite" for piano by Ole Oleson). These pieces are entirely complete without orchestra, but doubly charming with it. We have many such groups playing in Lincoln homes now. As the beauty and also the real fun in the work is realized by the pupils, they beg to be allowed to start it.

One father told me: "No trouble to keep our two boys at home now. One of them plays piano, and the other the violin. They and the neighbor's boy, who has a cello, are having the adventure of their lives."—Music is one of the best police forces a town can have!

Comparatively simple movements from standard concertos for piano have also been learned by our most advanced piano class students, although this is not a requirement in our four-year course. The few classes really ready for these study them as extra supplementary work, then all gather to hear the accompaniment played by the high school orchestra. The best players play with the orchestra at public events, and do it, too, in quite a professional manner. Concerto movements studied in this way include the first movement of the Mendelssohn G Minor, and the middle movement of the Tchaikowsky B Flat Minor and the Beethoven G Major.

Having taught the boy and girl to play, we see to it that they have a chance to play very often. A dear little girl played especially well for me one day when I was visiting the classes. I told her that she had played nicely. "Yes," she answered, with honest conviction, "Mother says that all I need is a little public performance."

She was right. That is what they all need, and it is almost as much our duty to see that they have it as that they are able to play. Someone has said that it is hard to steer a bicycle that is standing still, and so, in the language of the librarians, we put our music "into circulation."

First there is our City Music Hour, a chosen evening when, in homes all over the city, every boy and girl in the piano classes plays a carefully selected and prepared program for the folks at home. We plan that everyone shall play at exactly the same hour, and care is taken that even the beginners shall have a few tiny things ready to play for Father and Mother.

Then there is the regular periodical building program. In two of our larger buildings we are now having monthly recitals given by the piano class students. There are Patrons' Night programs; short recitals for P. T. A., for school clubs, and for local civic clubs. In one of our schools, twenty minutes of the assembly program, each week, is furnished by piano class students. There are demonstrations for various conventions, radio, and spring festival. Piano class students furnish artistic accompaniments for school organizations, sometimes reading four-part score to do this.

No child is allowed to play without permission, and this permission is based entirely upon ability to play the composition in question accurately and with good style. We often make up in advance a program that is to be given. No names of performers are set down until almost the final day, and all pupils know that the choice will be a fair and impersonal one, based upon achievement. So they work enthusiastically for their chance to play, and if they fail to make it one time, try again in a really sportsmanlike manner.

Whatever composition is played in public is not ever music quite as difficult as that which the pupil has the technical ability to perform. In this way we insure that there shall be that ease and reserve facility which make for independence and poise and for elegance of performance. All public performance material is music studied by all the class members as a part of their regular class lessons, and as such it has been played for and by them and subjected to recurring discussion and criticism. The pupil is thus entirely "at home" with the work, whether it be a tiny Schumann composition or a movement from a Beethoven or Mozart sonata. As one of our young artists said as we started out, one day, with a little group of the class children on a concert trip to a convention: "Wouldn't it be nice, Miss Kinscella, if someone would get sick; then we could play all his pieces!"

For the past several years we have graduated a number of students from the four-year piano class course each semester. The certificates are granted by the Board of Education and presented by the Superintendent of Schools at the regular promotion exercises of the city schools.

A very large percent of those boys and girls who attain to this honor of graduation go on with their study of piano in the studios of the city. As the School of Fine Arts of the University of Nebraska permits forty of the hundred-and-twenty-five credit hours necessary for graduation from it to be earned in applied music, many of our young people take up this course. A regular course of study has been prescribed for each of the four years of university piano study, and an entrance examination is required of all who register for piano with credit. It is allowed for outstanding students who enter the university course, or for those who have already completed a part of the required university work in piano elsewhere, to secure advanced stand-

ing and be excused from a certain portion of the regular university course by passing an advance standing examination.

It has been very gratifying to us that several of our students fresh from the four-year public school piano class course, and having had no other instruction, have taken this examination and been awarded advanced standing credit by the university examining committee. A year ago, a former piano class student gave her required senior piano recital at the university at the close of her second year of college work, playing in a brilliant and at the same time poetic manner a program which included the Bach Italian Concerto, the Chopin E Minor Concerto, and several shorter compositions. Just one week ago, another graduate of the public school piano classes played her junior piano recital at the university, in the second semester of her freshman year, and her program included the Bach-Saint-Saens Overture from the 28th Cantata, a Bach Prelude and Fugue, the Schumann "Papillons," and other short numbers. Both these students had already passed the advanced standing examination with high grades.

A number of these piano class graduates will eventually graduate, as well, from strictly professional music schools and courses. One might continue these interesting reports to greater length. But, however gratifying it may be to us that the list of professional musicians and young artists will henceforth be enlarged by names of our students, this is, after all, the least important of our aims and duties in the public school piano classes.

We want to do all that can be done for the pupil of great talent, but we try never to forget that the real teacher is one who makes the less gifted person play interestingly. More music in the home; more ability on the part of each boy and girl to entertain himself and his friends in a refining manner; more interest in, knowledge and real appreciation of the wealth of good piano music that he is bound to hear throughout his life; a more valuable and uplifting use of his leisure time—these are the greatest reasons for the public school piano classes.

And the opportunity for all this study should come to *every* boy and girl who attends the public schools of our land, *in the public schools themselves!*

As I said at the beginning, we have just concluded our first ten years of public school piano classes in Lincoln. We are now considering the advisability of taking the piano classes into the school curriculum of the Lincoln schools as an integral part of the child's work—optional with him, to be sure—but put upon the same basis as any other elective study, *a part of and not apart from* his regular school work. We plan to take our classes directly into school time. Boys and girls in junior and senior high school may elect piano class for credit in the same manner that they may elect band, orchestra, chorus, history of music, harmony, wind instruments, or any elective course in any other subject that is offered in the school curriculum.

For many years certain countries of Europe have been famed as being musical. The reason that they were musical is that nearly everyone took part in music. Shall we not make this same privilege possible for all our boys and girls by offering the opportunity in the one place they all frequent

—the public school? Shall we not help all our boys and girls to make participation in music a stepping-stone to greater happiness, both now and in their later years?

Isn't it strange  
That princes and kings,  
And clowns that caper  
In sawdust rings,  
And common people  
Like you and me  
Are builders for eternity?

Each is given a bag of tools,  
A shapeless mass,  
A book of rules;  
And each must make—  
Ere life is flown—  
A stumbling block  
Or a stepping stone.

("Stumbling Block or Stepping Stone?" by R. L. Sharpe.)

## HOW TO SECURE POWER IN THE VOICE OF THE CHILD AND THE YOUTH WITHOUT SACRIFICING BEAUTY OF TONE

FREDERICK W. WODELL, *Converse College,*  
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The first duty of the educator is to conserve the natural beauty of the young voice.

A greater degree of breath control is needed for song than for conversational speech. Therefore the breathing muscles must be developed and skill in their use for singing attained. Breath control for singing means the ability to send out the breath with great slowness, and sufficient energy (and no more) to bring the pitch and power of tone desired. The operation might be described as "holding back the breath" while at the same time willing the production of tone—thus bringing the inhaling muscles into play as a balancing force upon the action of the exhaling muscles.

All technical work in voice culture and singing with children is best disguised under some form of "play." Many exercises will occur to the instructor as being calculated to develop the strength and skillful use of the breathing muscles involved in singing and having the element of play in them. First work may be without tone, and next with "humming" (the "bee songs" and so on) and lastly with tone on the vowel. Children with weak breathing muscles will have little controlled breath pressure at their command. Those who allow the chest to fall, and thus lose "poise" of the body, will embarrass their breathing muscles and contract the sound tube.

It is of little practical avail to talk to children or youth in technical terms about tone production. Base instruction of the young in vocal technique

upon the natural use of elements of language with which they are familiar, and secure technical results by indirection. The exercises chosen should be so presented as to give the pupils the impression that they are not "practising" technique but having a normal and pleasant experience.

Supposing the proper bodily poise to be in evidence, and the pupils to be in possession of sufficient strength of breathing muscles, the next item is to make sure of a condition of tonic relaxation—responsive freedom—throughout the body, particularly in the face, tongue, jaw and neck.

Given a healthy, happy child who has been brought to a condition of genuine interest in singing, and given words and music adapted to his physical, mental and emotional powers, the instruction to sing sweetly, softly (not weakly), to "put a smile into the sound" and "tell the story," will bring a natural, unforced use of the vocal organs, with resultant loveliness of tone and expressive singing, at least in a majority of cases. There may have to be some previous teaching of the child to know the true vowel values and the correct pronunciation of the verbal text. Under the above conditions he will carry this pronunciation and emission into his singing.

The marked power of imitation possessed by the young is one factor to be used in getting them to sing easily and well. Particularly is this the case where the instructor, man or woman, can illustrate the velvety, freely produced tone known to the profession as head-voice. This quality is rightly made the basis of the production of the voices of children, girls and boys. When an example of it can be given by the instructor, and the pupils brought to imitate it, much time and labor is saved in bringing the young singers to a natural, unforced, enjoyable use of the vocal organs in song. Further, this head-voice quality and its accompanying sensation of freedom and "openness" of throat are of much value in dealing with the voices of adolescents and adults, particularly the changing and lowering voices of boys and young men. Where it is used, no danger can possibly come to the voice of child, youth or adult.

First work in voice, whether with children or adults, should be from a given easy pitch downward to the end of the present effective compass, care being taken to avoid any coarseness upon the lower pitches. Only after this downward work has been carried on for some time should downward-upward-downward short scale passages and arpeggii be used. Finally a start may be made from the lower pitches in an upward direction with equal ease and resulting good quality. The children should expect the tone to grow less weighty (not to be made "softer" but to weigh less) as the pitch rises. The object of course is to prevent possible strain as a result of the common feeling that to sing above the conversational middle pitch necessarily means greater physical effort. That feeling leads to a coarsening of the tone.

The normally healthy and happy child engaged in singing words and music fitted for and worthy of use by him, under constant instruction to "sing sweetly, with a smile on the face and in the sound" is placed and kept in a condition of body which may be described as one of "responsive freedom." The exhibition of the smile contributes to the favorable condition

and adjustment of the vocal instrument for the production of tone of good quality.

If the child is required to sing too loudly, too low, too high or too long, vocal fatigue sets in, and rigidity with its attendant vocal ills is bound to ensue. As one does not require the pony to carry the load of the full-grown horse, so the child voice can not reasonably be asked to cope with the type of vocal music written for adults, or to engage in forceful, dramatic, passionate singing.

Hence the well-founded objection to the performance by children of such Oratorios as *The Messiah*, *Elijah*, *Creation*, and others of the classic repertory. What young boy or girl is mentally and emotionally capable of grasping and of expressing adequately the full content of "I Know that My Redeemer Liveth," "Behold the Lamb of God," "Hear Ye Israel," "The Fire Descends from Heaven," "Yet doth the Lord see it not," "Despairing, Cursing Rage," and many other numbers that might be named? On the other hand, if a child singer be asked to sing the "Little Sandman" of Brahms, or the young girl "The Brooklet" of Robert Braine, you have the fitness of the physical, mental and emotional endowment of the singer to cope with the content of the words and music. There is a grave danger to the voice involved in asking children to sing classic oratorio, and, what is also worthy of consideration, a real injustice to the composer.

The multiplication of voices of the same caliber, or diapason, as in adding more boy and girl sopranos and altos to the present number, or more light baritones to those now engaged, cannot possibly make up for the absence of the breadth, depth and color of the adult voice.

The larger the amount of substance put into vibration, the greater the force of the resulting sound. More breath pressure must be used when it is desired to bring more cordal substance into vibration. The vibrator of the vocal instrument has the power to automatically readjust itself, as to length, breadth, thickness and tension. The cords work normally at the call of the will for a tonal effect in pitch and force, if permitted to do so and if not interfered with by attempts of the singer to use other parts in a mistaken effort to assist them in their functioning.

To push the breath up to the larynx in an endeavor to make a low tone more clear or more powerful is certain to induce resistance and rigidity in the throat, and thus defeat the object aimed at.

Frequently quite young girls are able to intone, with perfect throat ease and agreeable tone quality, the G below middle C and sing with an even scale upward for two octaves or more. The ability thus to sing at a low pitch does not make them contraltos, and they should not be allowed to force their lower tones in a mistaken effort to make them more powerful. Those who subdivide the vocal scale into "registers," as "Chest," "Middle" or "Medium," and "Head" (3); or into "Lower Thick," "Upper Thick," "Lower Thin," "Upper Thin" and "Small" (5), are divided among themselves as to the advisability of endeavoring to develop and cultivate in children's voices the so-called "chest register," covering the very lowest range that can

be reached, and with the purpose of securing on these lowest pitches a relatively powerful tone. Perhaps a majority of the workers in the school and choir field avoid the use of the so-called "chest" tones by children, and are very careful in the handling of them in the case of young girls. They prefer to carry the "head tone" to the lowest pitch obtainable by the child singer, trusting to the ordinary and gradual growth of the chest and throat and to skillful practicing to bring the added breadth of tone which is proper to the correctly produced voice on the lower range of pitch.

Rev. Charles Gib of London, author of "Vocal Science and Art," says that for years he has taught the boys belonging to his own choir, and has demonstrated in public "that the blending of the 'head' and 'chest' registers of the boy choristers is really an easy matter," and has by illustrations at his public lectures "proved that boys, by means of breath control, can use their lower notes at every degree of power, and yet retain resonance."

James Bates of London, a professional trainer of boy singers for choir and solo work, in his book "Voice Culture for Children, Part 1," condemns the use by boy singers of the "chest" voice, which seems to him to be synonymous with "forced" voice. He advocates a system of training in which the children are led to cultivate a sensation as of "lifting tone up on the upper teeth and hard palate," and as the pitch rises, gradually upward and backward upon the soft palate. He says that this system is "the means adopted to loosen and open the throat, to assist the natural up and down movement of the larynx, and to secure that musical quality which resonance and reflection from the hard palate alone can confer." He uses at first the vowel O as in "On," and claims that on this system the children's voices will "become musical and pleasing." They will be "especially beautiful and resonant on the notes C (third line treble clef), down to F (first space)." Later Mr. Bates gives an alternative method for securing stronger tones as low as the B below middle C. He says, "When they sing the lower F (first space treble clef) and apparently pull it against the lower part of the back of the head, . . . they open the mouth well at the back, lower the larynx, and neutralize and release that forward pressure upon the throat in singing the lower notes that users of 'chest voice' are obliged to apply." Mr. Bates, however, warns that this second method should "at first be practiced only with a teacher." His book deserves very careful study, as it is evidently the result of long and successful experience in dealing with children's voices.

Mr. Gib, in his book already referred to, says: "Of course this so-called 'register' (the 'chest' register), should not be forced too high, no more than the so-called 'head voice' should be taken too low, when it becomes almost inaudible."

Another English authority, a professional tenor singer, and an experienced trainer of children's voices, Mr. T. Maskell Hardy, in his book "How to Train Children's Voices," discusses the "registers" of the voice. He refers to the danger of forcing the "thick" (chest) register upward beyond its ordinary boundary. As to the important question of how to secure power in the voices of children and youth, Mr. Hardy observes: "So develop the

'thin' (medium) register that the tones produced in it will gradually gain a sonority and volume equal to that of the upper tones of the 'thick' (chest) register." Again Mr. Hardy says: "The children singing in our best choirs invariably use but one register, the 'thin,' which is carried down as low as D or C (Middle C), the tones between F (first space) and C (Middle C), being so strengthened by constant practice as to become quite as powerful as when produced in the 'thick' register. This plan," he says, "has the merit of being perfectly safe." Mr. Hardy remarks that the use of the vowel O as in "Go" will cause a broader tone. Again it is a question, as in the use of OO as in "Food," as to the condition of the back of the tongue, whether or not it is absolutely free from rigidity. Most English and Americans draw back the tongue and press it down into the throat, on both OO and O. The O should not have the "vanish" used by English speaking peoples, that is the sound of the OO in "Hood" or the OO in "Food," if it is to show a truly broad tone. As we think mistakenly, Hardy uses the consonant K preceding the vowel ("Koo" and "Koh"), in first study for the "attack." Now K is an explosive consonant; it has no vocality; it cannot be sung; and there is in its use a danger of stiffening the tongue and throat, as Hardy later admits.

Claude E. Johnson, an American authority on the training of children's voices, in his book, "The Training of Boys' Voices," advocates soft singing in the early stages of study, and places great importance upon the study of sustained tones as part of every lesson. He remarks that "a full rich tone will come in due time—a tone in proportion to the physical development and strength of the child that sings it." This is a remark that has a direct and practical bearing upon the question of how to secure power in the voice of the child and the youth without sacrificing beauty of tone, and it does not seem that it should be necessary to do more than call attention to it at this point.

Dr. Frank R. Rix, while Director of Music in the public schools of New York City, published a work entitled "Voice Training for School Children," in which he follows closely, in many respects, the presentation of the subject as given by Mr. Hardy in the book already referred to. As to securing more power of tone, the already familiar statement is made, "More power will come gradually, and with practice." And again he says, "When the voice has been 'placed,' we should try, with care, to secure more power, but not at the expense of pure quality." Continuing, he says that for children "The head register is safe. The chest voice is hard and unmusical, loud and inexpressive of beauty. . . . The thick, hard, forced, noisy 'chest' tone of boys and girls does not blend well in harmony. . . . It is fatiguing, and eventually ruins the voice."

The volume of Dr. Rix deserves careful reading by all sincere instructors of voice. The idea of "drinking in" the tone, advocated by both Bates and Rix, was part of the instruction of the elder Lamperti, who taught in Milan many years ago.

Speaking generally the procedure followed in the training of the voices of children up to fourteen years of age is also to be followed in the instruc-



tion of youth. Much has been written about registers and how to blend them. Contradictory ideas are expressed, and varying instructions given. The writer has satisfied himself by study and long experience that it is unnecessary, and often positively harmful, to speak to students, young or old, about registers, "breaks" in the scale, or divisions of the voice into one or more sections. If the scale at present be uneven, the cure is to secure loose tongue and jaw, and sing with a thoroughly controlled breath measure, using only enough pressure to bring the pitch wanted and the weight of tone natural to the voice and desirable for expressive purposes.

To assist in securing and keeping aforesaid conditions while singing, and in developing fuller use of resonance resources, we suggest the procedure of concentrating upon willing a sensation as of the location of tonal vibration at the upper teeth and bridge of the nose or at the teeth and in the "head," according to the pitch and power of the tone, and in general of "drinking in" rather than of pushing or blowing out the tone. Under such treatment there is no reason for the student to become "register" or "break" conscious, and the full compass can eventually be developed upon this same basis. Young children will show the broadest tone possible for them upon the middle and upper pitches as well as upon the lowest series they can sound. The fact that upon the OO as in "Food," and the O as in "Go," the larynx stands at a relatively low point in the neck, may be taken advantage of in avoiding carrying the larynx too high upon the range of pitches known as the head voice territory. The OO, because of the mouth shape required for its radical formation, whereby the vibrations are concentrated in the front mouth, may be used to bring to the consciousness of the singer the sensation of tone as focussed there or, as it is often referred to, "placed forward."

Under the foregoing plan of treatment, the voices of girls and boys in the higher grades will respond naturally, showing more breadth because of mental and physical development. So with the voices of youth when the "change of voice" is approaching, or has begun and is in process. The point is that the conditions of the vocal organ above referred to, and the control of the breath as stated, furnish the basis of all vocal training whatever. The principles of breath control, absence of rigidity in all parts of the vocal instrument, and the location of the sensation of tonal vibration according to the pitch and power of the tone desired, are fundamental, and of value for the successful development and training of every type of voice.

It is for the skillful teacher to devise means best adapted to the physical, mental, and emotional status of his pupils whereby those principles may be most quickly and fully brought into play.

As for the changing voice of the budding young man, the writer believes that the safest treatment is always the individual treatment. If class work is done, individual recitation ought to be frequently required, so that appropriate means may be used to cover constantly changing conditions. The principles do not change, but the order and mode of their application does change, according to circumstances. A useful device is to take the lad who has had command over the boy treble head tone and, with loose tongue and

jaw and controlled breath pressure, have him work softly and slowly downward OO and O, starting with one of the head tones he has left, or can will to reproduce, and concentrate upon keeping the fluty, velvety quality of that head tone and its feeling of "space" in the back of the mouth and lower throat, to as low a pitch as possible. The tone in the middle and low range of the changing voice at first will be weak, of course, but it will be of good quality, freely produced, and will become a little broader, day by day, without losing its "velvet" or the accompanying feeling of throat comfort. Persisted in for a considerable time, this procedure, without attempting at first any upward work, and never aggressively trying to make the tone stronger, will end in the young singer finding himself possessed of a voice which negotiates the upper pitches with the same ease as that which used to accompany his singing with his former "boy" voice. He has simply kept his old free method of tone production through the period during which his vocal diapason dropped more or less gradually downward. The writer has had practical experience in this connection, and believes that many a genuine tenor voice has been lost by the ordinary treatment of the changing voice which would have been saved had the plan suggested above been followed.

As to development of power in any and all voices, without the sacrifice of beauty of tone, there are two elements involved. First we have greater controlled pressure of breath. But it must be controlled pressure, and there must never be more force of voice than there is force of breath under control. As Lamperti and his disciple William Shakespeare put it, the voice must always be made to "speak to the breath," and not the breath pressure be under the domination of the tone. When the voice is speaking to a controlled breath, the amount of substance put into vibration in generating the tone will be always that which is normal to the particular voice, at whatever pitch it may be sounding. And thus, if we do talk in the "register" language, we can use the chest register freely, and be able to emit a tone of musical quality, up to the point where we are unable longer to control the necessary breath pressure, and consequently lose our freedom of tongue, jaw and throat. The practical point is always to stop increasing the breath pressure inside the point of safety as to its control. The singer always knows when he is "pushing," "shoving" his breath and his tone; his bodily sensations as well as his ears will tell him that, if he has been rightly instructed.

The second element involved is resonance. Each vocal instrument has just so much possibility of reinforcement and no more. The point is so to manage as to permit the fullest possible use of its resonance resources.

Any manner of tone production which interferes with the free, natural generation of tone at the chords, and with the free propagation of tonal vibration through the resonance chambers and its reflection from the teeth and hard palate, reduces by so much the force of the tone. The vowel "Ah" rightly done gives the largest, broadest, tone of which the voice is capable; that many find it difficult to sing such an "Ah" does not alter the fact. When the breath is controlled, the tongue, jaw and throat loose, "Ah" in its full glory can be willed to issue. Willing a sensation as of "drinking in" the

tone is helpful in coming to know what it feels like to produce a tone on a right basis, and one which will have a good "fundamental." If at the same time the upper lip be raised in consequence of a smile having been brought into the eyes, and a feeling willed as of the location of tonal vibration on the vowel against the upper front teeth and as of a light remainder of the "feeling" at the bridge of the nose and cheekbones as of a hummed M, we shall be using to the best advantage, on the long middle range, the resonance resources of our instrument. To summarize:

Light weight tone, usually called soft singing, is recommended for first study, on downward exercises.

The vowel OO is of value in many cases, in finding the true "head tone" of young voices. "Ah," however, rightly done, is the best vowel on which to develop the best qualities of the voice.

Power of voice must wait upon good quality, and upon the physical, mental and emotional growth of the individual.

Increase of force of vocal tone depends first upon an increase of controlled breath pressure, and second upon a fuller use of the resonance resources of the vocal instrument.

### **MINIMUM ESSENTIALS FOR VOICE CULTURE CLASS INSTRUCTION IN HIGH SCHOOLS**

**FREDERICK H. HAYWOOD, *New York City.***

It gives me great pleasure to draw for you an outline of what I consider the minimum essentials for voice culture instruction for high school classes. Generally speaking, it is with difficulty that most of us confine ourselves to a perspective of minimums, particularly when we are training voices. In this illusive and intriguing subject we can afford to minimize facts, theories and actual physical emotions, and, by so doing, get somewhere with the subject as it applies to the students in the class room.

The first move we should make should be to isolate our subject from other choral activities, the glee club, the chorus units, etc., and, if it is at all practically possible, confine the efforts of the group to specific voice culture for at least one period each week. This period should be devoted entirely to the training of the instrument, to voice development, to the culture of the physical organism with which the human produces tone. This allotment of time is perhaps the most difficult to arrange of all things pertaining to the inauguration of voice culture classes. It should be sought after until it is established as a permanent unit in the music study hours of the high school.

Allowing that some of you are fortunate enough to have this essential, we will pass on to consider other seemingly more important factors.

Although my next point might be taken for granted, I cannot refrain from urging that every teacher of voice culture classes should be conversant with the theories of the subject, and, if fortunate enough, be able to put them into practice as a solo singer. At least, she should know as much of voice culture as the teacher of instruments knows of the instrument.

It has been proved that voice culture can be made a real study subject, and have recognizable elements that students are familiar with in academic subjects. That is, it should be a text book subject; for it is of two parts, theoretical and practical. The theoretical division of the study plan should be so organized and so concisely logical that a basis of examination pertaining thereto is possible for granting promotional credits. This will make tremendous appeal to the principal and the superintendent. They will be pleased to discover that correct singing has something to do with the head, other than using it as a depository for head tones wherein they may wander about, looking for the much coveted special spot of placement. Also, the study plan should be an organized series of lessons in strong sequence, leading from somewhere to somewhere. The lessons should be given in carefully chosen terminology, for vocal terminology is still in a chaotic condition. Correct expression in the use of theoretical terms should be emphasized as being important to the full understanding of the thoughts set forth. Perhaps out of this will some day come a standardized terminology.

Practical considerations are many. The voice class should have vocal drills that will develop all of the elements essential to a complete and correct culture of the voice. In the school term of two semesters, the theory and training for correct breathing, flexible and accurate articulation and clear enunciation should be dealt with in the most comprehensive manner. They should not be studied in a sketchy and an apologetic way. I stress this point because I have heard so many teachers say that they just touch on these subjects, as though they were of an unsavory flavor and the least said the easiest mended.

The study of our pure language sounds, vowels and consonants alike, should be given a lion's share of attention. Standardized speech and a real language consciousness will grow out of voice culture class lessons because we have the most delightful and natural approach to their study. In respect to these points we should harness up our interests with the classes in elocution and oratory. We need each other.

The singing of songs should be the ultimate aim of voice classes; by this I mean solo singing. In this development are combined all essentials for the musical, as well as the moral and spiritual, growth of the student.

Songs must be graded of course, from the simple to the difficult, but the quality should be always the very best. In the song singing we should realize for the student correct vocal use and control, correct use of our language and an appreciation of the best in musical form and in poetic or verse form—the realization that music and poetry, wedded in pure song, combine to make the best in music. In short, the voice culture class student should realize as complete a musical experience as is realized by the student who is a member of any one of the instrumental ensembles found in our high schools.

In summary, we find the minimum essentials to be:

First: A permanent hour in the music curriculum, specifically for voice culture, with a teacher of experience in vocal matters.

Second: It must be offered as a bona fide study subject, isolate from other phases of choral music study.

Third: The presentation must be characterized by having recognizable elements familiar to students in academic subjects.

Fourth: Suitable text material should be used, setting forth the theoretical and proving the practical.

Fifth: Promotional credits should be allowed, based on examination of both theory and practice.

Sixth: The study of good speech should be stressed as an ally to correct singing.

Seventh: The best in song literature should be used for the purpose of developing a genuine music appreciation through experience in solo song singing.

Here we have seven minimum essentials—the number of heaven. We will stop, and leave the heavenly art of song couched in its native numerical boundary, and, in conclusion, say that we function on these minimum essentials to appreciate that the maximum essentials to the study of the art of singing are as countless as the constellations in the firmament, and as fascinating and beautiful. We can each and every one of us get into line with the special Committee on Vocal Affairs, and do for the voice culture subject what the Committee on Instrumental Affairs has done so monumentally for class training in all of the instruments of the orchestra and for the piano.

"Make way for the Voice Culture Classes. They are here to stay."

## THE BOYS' ADOLESCENT VOICE IN THE JUNIOR HIGH SCHOOL

DUNCAN MCKENZIE, *Oxford University Press, New York City.*

I will confine my remarks solely to the boy's voice at the adolescent stage and will consider it mainly as we find it in the junior high school; and rather than spend all the time on the voice question, I will give choir training hints I have found practical and successful with such boys.

In the first year of junior high school, especially if a class is made up of boys who would have a high I. Q., it is found that these boys are young, and that the majority of their voices are unchanged. Hence conditions are those of the public school, where two and three part singing is still possible. While the main programme of work should cater for the unchanged voices, it is necessary for the teacher to know as much as possible about the changing voice of the boy, so that he can be catered for in the singing lesson, if he happens to be in this type of class. A summary of the potentialities of boys' unchanged voices at the junior high school stage can be found in a booklet, "Boys' Choir" by Sydney Nicholson, lately organist, Westminster Abbey, London. This booklet, which I strongly urge every teacher to read, was written for teachers preparing boys' choirs for competition work.

The more usual type of first year class will however contain quite a few voices at the adolescent stage, and a different programme is therefore necessary. This programme must be considered mainly from the point of view

of the boy's adolescent voice. The aim in such a class should be to encourage the boy to find his adult voice.

What one usually finds among such boys is: (1) a few with decidedly changed voices—the boy bass; (2) several voices that can be classified neither as tenor nor as bass—the youth's voice, for want of a better name, with a very limited range and sounding like neither a man's or a boy's voice; (3) some voices which with careful management make an excellent alto in S. S. A. numbers, but which are classified in this country as alto-tenors, and which sing the tenor part in S. A. T. B. numbers specially arranged for this voice (personally I do not like to use these voices in this way. It is only a make-shift for the time being); (4) rarely, a few tenors who are likely to remain tenors.

The problem in the junior high is to encourage groups Nos. 2 and 3 to find their adult voices. The voices of many boys will be in a state of uncertainty as to classification all during their junior high school life. Frequent voice testing is necessary for both teacher and pupil, and it is just as necessary for the pupil as it is for the teacher to know as much as possible about his voice during the changing stage. The teacher should establish relations with his pupils so that they can freely consult him often about their voices. There is no book from which one can obtain the experience so gained. Thus a young teacher must just start in and learn from actual experience.

What material can be used at this stage? S. A. B. numbers, descants and unison songs in a medium range. The S. A. B. numbers should be as contrapuntal as possible, though block chord harmony numbers are necessary for training in harmonic feeling. These later numbers however do not sound so well musically from their very nature of being in three part harmony, and it is difficult to make them sound well even when well done, unless they are for equal voices, e.g., T. Bar. B.

I am not going into the question of testing voices, as there is much that can be found in former Books of Proceedings. Voice testing does not reveal very much at this stage unless there has been a considerable amount of singing done. However I would strongly urge that a voice history of every boy be kept so that the teacher can follow the development of as many voices as possible. Though intelligent testing and correct classification will aid in getting right conditions for good results, it is the teacher's ability as a teacher and choir trainer that gets good results. Once a class feels confident that the teacher is gradually getting better results, the class will give of its best to help to get good results.

Nor will I go into the question of a seating plan, as this can be found in many books.

Good results are obtained in just the same way as they are obtained in an adult choir by a good choir trainer, except that it is necessary to go more into detail and to go slower in the building up of the fundamentals of good choral singing. I will illustrate by examples.

1. Let the unison melody afford the training in the Laws of Expression for a melodic line, and the arrangement of climaxes for a melody. Use many different vowels and sustained consonants to develop good tone and enunciations.

ation. Analyse the vowels, etc. of the words. Apply this to the two melodic lines in Descants.

2. Train the breathing powers through singing one line to one breath, and following out the Laws of Expression.

3. Use short harmonic phrases from the actual music as voice exercises as a preparation for something to come later. Apply this in the particular lesson wherever possible. Sustained chord singing is very valuable in many ways.

4. Points in rhythm can be isolated for special attention.

5. Discords can be specially treated for intonation and colour of chord effects.

In all the above the mental effect aspect, melodically and harmonically, should always be prominent, as it develops sight reading and interpretation. All lessons in the high school should continue the work of teaching sight singing—not by any means what is usually found.

It aids very much if the teacher knows intimately the programme of music to be studied a long way ahead of the time it is actually to be used. Many special points can be singled out for such preparation as suggested above, so that the class is vocally and mentally able to do them well, when they occur in the actual music.

Success in this work lies wholly with the teacher, and the more experienced and successful he is, the more he realizes this. As an example, the success of the National High School Chorus at Chicago was due to the previous preparation, about which all of you know through the pages of the JOURNAL. Good results can be obtained from raw material when in the mass. I had the opportunity of testing individually all the tenors in the Flint High School choir which sang at Chicago, and I found the voices individually no better than I have found in any of the high schools I have taught in. Most of them were youths' voices, a few were possible tenors, and only one had more or less a real tenor voice.

I would recommend that in the early years of the junior high school all changing and changed voices sing bass, and that there be no S. A. T. B. singing at first; but don't demand much tone from the youth's voice, except that he always strive to sing with as beautiful tone as possible. All can sing in a medium range; let the basses look after the lower notes and the youths' voices the higher, if they are in their voices. After some time it is surprising what a respectable bass line can be obtained.

After considerable singing of S. A. B. numbers and frequent re-testing of the voices, in the second year of junior high school and on, many of the youths' voices are beginning to show signs of what they may finally become. The following classification will be found: youth voice still remaining, and in many cases this voice, if it develops slowly, will become an average second tenor; baritone inclined to tenor or to bass. This class should sing bass, and should have frequent re-testing; this is a classification for many for the remainder of their high school life. They should sing without strain at the extreme ranges of their voice. A few will show that they will finally become tenors.

One most notable feature, lacking in our choral singing, is blend. This blending of voices is a feature that has made The English Singers so successful. It can only be obtained by listening to the results of the ensemble, by good intonation in the chord, got through a homogeneity of the vowel of the word. Therefore much attention should be devoted to correct vowel analysis. Let your classes hear the records of The English Singers, and also a Victor record of a Bach chorale sung by the Bach Cantata Club of London.

When the time comes that a class can be divided into S. A. T. B., I have found that singing hymns in fauxbourdon is an easy and practical introduction to four part singing, as the tenor has to sing the melody, while the other voices sing contrapuntally around the melody. Several examples can be found in "Songs of Praise" "Twelve Psalm Tunes with Fauxbourdon," both published by the Oxford University Press. I have also found that Bach chorales chosen from the point of view of the tenor voice make better material than the longer part song. Such a collection as "Bach's Chorales adapted to English Hymns" is a good collection.

I wish to recommend some books I have found very helpful to me in getting to know what are the details that go to make good choral singing, and which the choir trainer must be able to find in the music so that these details can receive special attention as I have previously suggested: Drew's "Voice Training" and his "Notes on the Technique of Song Interpretation"; Robertson's "Male, Female and Mixed Voice Choirs."

## VOCAL DICTION

ARTHUR L. MANCHESTER, *Weaverville, N. C.*

It is superfluous to urge the importance of vocal diction. However beautiful the singing tone may be, affording sensuous pleasure, unless this tone be converted into intelligible words, well phrased and emphasized, the purpose of the composer is thwarted and the full meaning intended to be conveyed by the combination of melody and words escapes the hearer. Singing, therefore, to be completely satisfactory, must unite perfect tone production and perfect diction; the ability to so combine these two constituents into good vocal diction should be the goal of the singer.

What may be called a scientific discussion of vocal diction would include a more or less thorough analysis of the various speech sounds which comprise vowel and consonant formation and the physiological conditions accompanying them, and also their relation to the physical constitution of sound. Such analytical study would deal with the nature of speech sounds individually, the musical possibilities of each, and determine the manner in which speech sounds should be connected. Undoubtedly a discussion of this sort would be informative, and a certain amount of such knowledge is necessary to the singer who would achieve perfect vocal diction. But an experience of many years of teaching and of observation of singers, great and



near-great, has convinced me that there is something more fundamental than a knowledge of this theoretical nature. There is a difficulty that not only accompanies vocal diction, but also very definitely precedes it, which must be understood and mastered before this knowledge can be put to practical use. Attempts to combine speech and singing immediately set up muscular reactions that interfere with both speech and tone production, the singer finding, much to his annoyance, that the combination is decidedly hard to achieve. He may be able to produce singing tone of quite satisfactory quality and to speak words with distinctness, but effort to convert the singing tone into vocal diction causes loss of control of both singing tone and that primary element of good vocal diction, distinct enunciation. The following analysis of the mechanics of vocal diction makes clear the nature of the fundamental difficulty to which allusion has been made above.

As defined by the dictionary, diction is the use of words, or their manner of use, and includes articulation, pronunciation, intonation, declamation and punctuation. Here is defined a number of simultaneous acts which, in combination, result in the intelligible utterance of thought and emotion as symbolized by the words that constitute our language. Articulation, the utterance of sounds, provides audibility. Pronunciation, the grouping of these sounds into syllables and words, gives them definite meaning. Intonation, the varying pitch inflections of the audible sounds, adds emphasis to this meaning; and declamation and punctuation, gathering words into larger groups, strengthen this emotional emphasis. This definition of diction in ordinary speech applies equally well in defining diction in singing. These same acts are present in the combination of singing and speech, but are performed in a greatly intensified manner. Articulation grows into sustained singing tone; pronunciation retains its character but is made more difficult by the lengthening of the short articulations of speech into the singing tones; intonation, which in speech moves through a limited range of pitch, assumes greater significance when the voice must follow the melodic line over a wide range of intervals; and declamation and punctuation expand into a metrical phrasing which supplies the variations of accent and emphasis so essential to musical recitation.

This definition of diction in singing reveals it as a two-fold operation each phase of which possesses its own inherent difficulties, the complete operation presenting a problem in correlation of no small proportions. Two sets of organs, whose functions are independent, are brought into play. It is the business of the speech organs (the lips, tongue, uvula, hard and soft palate, teeth and jaw) to form the vowels and consonants of which words are composed. The muscular movements by which this is done can be performed without the aid of the vocal organs. If we form the various vowels and consonants without speech, in dumb show, we will be conscious of the muscular movements of these organs although nothing is heard. So, also, the muscles that produce singing tone can do so without active participation of the speech organs, as is the case in vocalizing. But when dumb show is exchanged for even the slightest degree of audibility there begins at once

coördinated action of both sets of organs, and we find the muscular movements involved in these independent functions reacting upon each other. Thus, if we only whisper the vowels and consonants, the vocal organs become involved; and if the whisper be increased to a vocal utterance, the action of the vocal organs becomes more pronounced. On the other hand, if we vocalize a singing tone, we become aware of what may be called a negative participation of the organs of speech, for they must maintain a condition of the mouth and resonance cavities that not only does not interfere with the free forward flow of the tone, but definitely affects its quality and volume. When diction in singing is attempted, this passive participation of the speech organs is abandoned for a decidedly positive one, and both speech and vocal organs are actively engaged. The inference is clear that the singer must understand the independent functions of the two sets of organs, be able to control the individual muscular activities of each and their correlated action as well.

Diction in singing includes all that I have here outlined; but the notorious failure of singers to enunciate distinctly has focussed attention on pronunciation, and in the general thought diction has come to mean the distinctness, or lack of distinctness, of pronunciation. There is good ground for centering attention on pronunciation; for the formation of vowels and consonants while the singer is engaged in the production of a beautiful singing tone is a formidable obstacle to good vocal diction. The reactionary nature of the muscular activities set up in combining speech and singing tone is the root of this trouble and constitutes the final problem in vocal diction. But before this problem can be attacked with any hope of success, the singer is faced by the necessity of mastering the management of his vocal mechanism during the production of the singing tone without words. This, then, is the fundamental difficulty which must be completely eliminated before vocal diction can be perfected. Good vocal diction demands a forward placement of the voice, accomplished without upward push of breath, with every muscle used in speech constantly in a state of responsive freedom. To obtain a control of breath which will accomplish this, delivering it in sufficient quantity and with a firm, steady but gentle flow to the larynx, is a matter of concentrated will-power and automatic action. Adjustment of the organs of speech and the parts lying above the larynx to the negative participation which must exist if the tone is to be good in quality and properly resonated, is equally hard to do. Yet these things must be done before good vocal diction can be acquired. Variation from this freely responsive condition of any muscle involved in the twofold operation will be instantly reflected in the quality of both diction and tone. A contraction of the hard palate, a lifting of the soft palate, a hardening of the surface of the tongue or a pressure at its base, a drawing in of the cheeks, a holding of the jaw, no matter how slight, will be heard in a loss of quality in the tone and purity in the vowel.

Good vocal diction depends on a complete mastery of preliminary tone production and all that appertains to such production.

## PROGRAM

Atlanta Boys' High School Orchestra

R. J. Martin, Conductor

March—Spirit of Independence.....	<i>Holtsmann</i>
Overture—Light Cavalry .....	<i>Suppe</i>
"Magyar Katonasag" (Hungarian Soldierly) .....	<i>Fulton</i>
Violin Solo—"Liebesfreud" .....	<i>Kreisler</i>
Selection—The Chocolate Soldier .....	<i>Strauss</i>
String Quartette—Idyl—The Glow Worm	
March—Cincinnatus .....	<i>Vandercook</i>

## WHAT BECOMES OF ALL THE MUSIC STUDENTS?

HAROLD VINCENT MILLIGAN, *Executive Director,*  
*National Music League, New York City.*

We are now passing through a period which is manifesting the most extraordinary growth of interest in music and the fine arts which the world has ever seen. All authorities agree that within the next few years America will see a development in the arts far outstripping anything ever known before, even during that golden age of the arts which was known to history as the Renaissance. More money is being spent for musical education at the present time, in this country, than ever before in the history of the world. Musical conservatories, with millions of dollars in endowments, are offering free scholarships to talented students, including study in Europe as well as in this country. The extraordinary development of musical education has far outstripped the capacity of the musical public, so that our young musicians are now faced with a serious problem after their educations are completed. With a population of 120 million, there should be ample opportunity for all our musical talent, but the next stage of development must be the cultivation of a larger and more discriminating public.

It has been estimated that \$100,000,000 is spent every year for music tuition in the United States, and this takes no account of the incidental items such as musical instruments and accessories, published music and other corollaries of musical education. A few years ago there were only three musical conservatories of high rank in the United States; now there are at least a dozen with the highest standards, many of them endowed with millions of dollars.

What is to become of the graduates of these wonderful institutions and of the thousands of pupils trained in our large cities by private teachers?

The proper education of young musicians must be provided, but it is also proper to take thought as to what is to become of them after they are educated. There are ways by which the young lawyer, the young doctor, the young preacher and other professional fledglings may earn a living while they are gaining practical experience, but the young musical artist has at present no means by which he may practice his art, gain power and authority

by public appearances and at the same time support himself. A great artist is not made in a studio, any more than a veteran soldier is made in a training camp. Only under fire, before an audience, can the really big talents be brought to their highest development.

These two closely related problems—to enlarge the musical public and to provide a proper hearing and testing out of young artists—the National Music League is helping to solve.

The National Music League is a philanthropic, non-profit making corporation. Although our work is intensely practical and is carried on according to strict business principles, yet it is non-commercial in purpose. It is not, however, a charity. We do not believe in pauperizing the young musician. We believe in giving him an opportunity to help himself become self-supporting, and hence self-respecting. There is no reason why the young musician should have to beg for an opportunity to practice the art for which his talent and education have trained him, any more than the young doctor, the young lawyer, or other professional man.

The National Music League is not quite like any other organization, and was founded four years ago to grapple with urgent and pressing problems in the music world which were not being adequately coped with. The founders of the League had the vision to grasp the necessity for such an organization, the ability to outline its means of procedure and the faith to foresee its ultimate usefulness and success. The amount of work which has passed through the League during the first years is extraordinary and if any one doubts the usefulness of the organization, a visit to our offices in the Steinway Building, during a working day, will change his or her point of view.

The first of these two problems, helping the young artist, centers in New York, where thousands of young musicians have congregated to complete their educations and to begin their careers. This results in a kind of traffic-jam, which is in many cases nothing short of tragedy. It is said that there is always room at the top, and doubtless this is true; but it is also true that there is a terrible amount of crowding at the foot of the ladder. The first work of the National Music League was to sift out the hundreds of candidates who applied to us, and to select those most outstanding, both in natural ability and in training. For this purpose we organized an Audition Committee, consisting of 50 prominent musicians. This Committee has been at work for about two years, and has listened to over 1500 young artists. Their work has been graded in detail, and each one has received a letter giving an expert opinion as to their qualifications, their stage development, future course of study, etc. Only about two per cent of the entire number have been accepted by the National Music League as being of sufficiently distinctive ability and personality to be considered first-rate artists. An additional eight per cent have been placed on the reserve list of the League for small engagements of secondary importance, with the hope that with further study and experience they may develop into first-grade artists. After the first hearing, there is a second and sometimes a third audition for the most outstanding artists, and the final committee consists of such famous musicians as Harold Bauer, Mischa Elman, Godowsky, Kochanski, Lhevinne, Zimbalist, etc.

Now we come to the real point, how does this affect your town? It is very evident that the National Music League artists are the very finest of their kind. At some recent auditions, out of 250 pianists, only one was chosen by the final committee. It is also obvious that as the National Music League is non-profit making, and as the artists sponsored by the League are anxious to make good, the prices which they receive for their services are comparatively low, less than the fees charged by commercial agencies. No town, however small, need be without concerts of the highest class. To music clubs and local organizations and individuals, interested in bringing good music to your town, I would say, cultivate in your musical public a love of music itself, not a slavish devotion to "big names." Flamboyant advertising has been the secret of many commercially successful careers. The musical public has been Barnumized to such an extent that a real love of music for its own sake has been almost entirely lost sight of. Commercial concert managers have advertised their wares excessively in order to make an immediate profit but in the long run they have injured their own business by so doing.

The League offers its artists for single engagements and in combinations. Concert courses are arranged by a new plan which makes a deficit impossible. Many towns which have had no concert courses are taking up the National Music League plan, and other towns which have had expensive courses are changing over to the League method.

## AESTHETIC EDUCATION AND MUSIC

HERBERT WITHERSPOON, *President, Chicago Musical College.*

(See pages 343 ff. for this address.)

## PROGRAM

Asheville Junior High School Orchestra

Paul W. Thomas, Conductor

Four pieces from the Willis Graded Orchestra Book I.

1. The Cello.....*Mattingly*
2. Love's Greetings.....*Elgar*
3. Speed our Republic.....*Kellar*
4. Grand Opera Selections.....*Maddy*

## MUSIC CREDITS FROM A COLLEGE VIEWPOINT

MIRIAM H. WEAVER, *Sweet Briar College, Sweet Briar, Virginia.*

Music education in America today may be likened to the faulty erection of a three story building. Those engaged in work on the second story complain that the foundation is not strong enough to bear the weight that must be put upon it and the workers at the third story have much to say of the insecurity

of the entire structure and that that which is required of them to make their own work conform to the specifications is impossible in view of the faulty construction below.

Those of us who are teaching music in college are thus handicapped. We are teaching music to students whose training in the lower schools has not given them a background equivalent to that which they have received in other subjects. That is why, to be very personal, we at Sweet Briar College do not accept college entrance credits in music and do not offer a music major.

At the risk of tiring you, since you are of course quite conversant with the defects and needs of music teaching in the lower schools, I should like to give a short resume of the situation as viewed from the college standpoint.

The study of music should be approached in the child from the standpoint of the beautiful. When he is too small to draw or paint, to write or read, we find he has a very natural joy in reproducing melodies. Should we not foster this and from the very start give him the best and most beautiful experience in music that the world is capable of? The teaching of music in kindergarten and the primary schools should first stimulate this natural inclination in children to take part in music; second, create the ability to satisfy that desire; and third, lay the foundation for a real and lasting musical taste. True, the teacher in the elementary school is often handicapped by the lack of appreciation and musical good taste which the child experiences at home; but that is all the more reason why emphasis should be laid on the excellence of the work which should be expected in the lower school.

For the first three years children should sing by rote for the pure joy of doing it, working out the rhythms in bodily movement and not taking up notation until they can fully understand the meanings of the terms used. Any other method tends to destroy the love of music which is the natural right of all human beings. We are too prone to get the cart before the horse by teaching the child musical terms which are far beyond his comprehension, and also dexterity at the key-board; we thus wait until he is of college age to give him an insight into the real content of music, when it is often too late to develop the sense of beauty and the spontaneity which is the natural state of being to which all people who are able to hear are entitled.

It may be comforting to note that nationally we are not alone in this defect, since France is also not a singing nation; and this serves to prove my point, since her very efficient system of mechanical exercises in solfege creates an accurate musicianship hardly to be excelled but does not create a love of singing.

The same may be said of technical efficiency in other branches of the applied music field. Piano students come to us in college with a well rounded and brilliant technic but with an utter lack of musical taste. And in most instances any joy in the doing from a musical standpoint is practically "nil." What joy such students have in the doing is purely exhilaration over the brilliant mechanical performance which they are able to produce. Is this music? Is it beauty? It is no more a development of cultivated musical taste than an expensive but badly cut and over-trimmed costume is a development of good taste in dress.

So much for the technical aspect; but nothing has been said of the type of music which should be employed to lay the foundation for a discriminating musical taste. I think all thinking people in music education now agree that the best type of song—no, I should say, the only type of song—which should be used for the child's medium of expression is that which is the spontaneous utterance of simple people which has come down to us through the centuries—the Folk Song. A great deal of the really great music of all music literature is but a development both in form and content of these simple tunes. The tunes themselves are beautiful and lend themselves to rhythmic movement, and well they may since they were born of rhythmic movement. They are straight-forward and genuine in sentiment and have withstood the test of centuries. Are they not more worthy to be taught to our children than the passing song of our own time which is supplanted by another equally weak in content within a twelve-month? We cannot go wrong if we use these simple songs for the foundation of the musical structure for our children.

A knowledge of these and of the music literature which has developed from them is as much a necessary requirement for college entrance in music as the requirements in English literature which are relatively uniform in all colleges and universities and are obviously not "best sellers."

This matter of using the best music in teaching is of the utmost importance. In this connection the argument often arises that it may be well to lead up to the best music through using at first material which is inferior but appealing. Has it ever been wise to approach the right through wrong or, to use a comparison already mentioned, will it ever create a desire for really tasteful wearing apparel by wearing clothing in obviously bad taste? There is nothing more easily contaminated than a child's taste in music nor is there any contamination so lasting. We should not merely use *good* music but the *best* music. Not only do we find Folk Songs of the best but also the chorals of the Reformation and the early ecclesiastical polyphonic music, all of which should be used as the pupil progresses in years and attainments; and at the same time the technical difficulties which are necessary to the proper training of the student are all to be found in this music. The same may be said of the best music for instruments.

But all students will not develop into musical performers and one phase of training to be put into the ground floor of our structure we have not yet touched upon; namely, intelligent and discriminating listening. In the elementary schools this should be *just* listening! By that I mean merely that and no more. Just listening to the best music well done and as much of it as possible with no comments from the teacher as to form, structure or content. The appreciation of music should be a natural development. Questions will arise in the child's mind as to why this place in the music seems a repetition of that and why two places seem alike but different. Questions in a child's mind quickly reach the lips, and music appreciation is the natural outcome of the child's natural curiosity.

The foundation of subsequent courses in Theory begins with the first teaching of notation. Too much cannot be said of the advisability of using

the proper names for all musical terms. This is one of the arguments in favor of teaching no notation before the end of the third grade. By this time the child has acquired a knowledge of numbers and thus is able to understand note values and from then on his knowledge of musical terms will advance with his general knowledge and it is not necessary to use empirical terms to describe these things. The latter method may and often does prove a handicap throughout life. We have had instances of students who have come to us in college with a very good foundation in elementary theory and even in elementary harmony; but from the standpoint of phraseology they speak another language.

And now we come to the second floor of our structure, the secondary school, and find our whole plan in teaching stands or falls according to the foundation laid in the lower school in musical taste.

In high school we find the pupil diverted by many extra activities. If he has learned to sing and listen for the joy of doing it and his taste has not been warped by inferior music, he will go on doing it in the same way through his secondary school years provided he has the proper kind of guidance. But we must remember that this is a period in the pupil's life when he is forming many of his tastes and habits with a very different outlook. If his early training has been right he will naturally gravitate to the high school chorus and the high school orchestra, his natural curiosity will still stand him in stead in the music appreciation classes; and here we find this curiosity developed into a keen desire for knowledge. Great satisfaction in this direction will be obtained by the high school student if the standard of the best music is maintained, but his interest will be wavering and fickle if inferior material is used.

Elementary theory, which should include sight-singing and melodic dictation, should be taught as a prescribed course in the high school. However, I doubt the advisability of teaching harmony at this point. In itself the subject is too difficult for the average high school student. Oh, yes, he can do paper harmony just as he can do high school mathematics; but harmony to be properly taught requires something more than that and the pupil's experience in music even with the best of foundations is not yet great enough to give him insight into the application which the subject has to real music.

If music is to be accepted as a college entrance subject the same excellence of scholarship and the same background of excellence in teaching and material used should be maintained in this as in any other subject. Are all of these things the case today? I am sorry to have to say that we at Sweet Briar have not found it so, and I know that Sweet Briar is not alone in her problem. Many colleges which do accept music as an entrance subject are offering courses which should be taken care of in the lower schools. We are doing the same and are compromising (if you can call it that) by giving credit in music which counts toward the A.B. degree.

It is sometimes gratifying but also almost pitiful to me to see college juniors and seniors in our classes in music appreciation surprised and charmed to learn that music has design, as do the other arts; or to see the



same or other girls surprised to learn in the classes in elementary harmony that the hymns we sing in chapel can be analyzed and are worked out in the same way as the simple exercises they themselves are writing.

But is this all *college* work? Some students who come to us have the background and are capable of real college work of the highest type; but they are in the minority. In the four years I have been at Sweet Briar I can think of but six or eight such girls and they come from as many different states.

Not only is there a lamentable lack of the best teaching and use of the best material in the lower schools but the lack of uniformity makes it next to impossible for colleges to give any of the work recognition. Be it known that we fully appreciate the great problem which you of the lower schools have to face and any criticisms which we of the colleges have to make are always done in a spirit of helpfulness, as we look to you to help us with our problem.

## MUSIC CREDITS IN THE COLLEGES AND UNIVERSITIES OF THE SOUTHERN STATES

N. W. WALKER, *Acting Dean, School of Education, University of North Carolina, Chapel Hill, N. C.*

The topic which I have been asked to discuss this morning is: "Music Credits in the Colleges and Universities of the Southern States." I shall present what I have to say on this subject under two sub-heads—(1) Entrance Credits in Music, and (2) College Credit for Degrees. The facts which I shall present under these two sub-divisions of the general topic are taken directly from the questionnaire returns from 184 institutions in fourteen southern states and the District of Columbia, which facts the officials of these institutions sent in about a year ago to the National Bureau for the Advancement of Music. The questionnaire was prepared by a subcommittee of the National Research Council of Music Education and was circulated to practically all the colleges and universities of the United States, 467 of which sent in replies. The findings or results for the country at large were published in brief form in Research Council Bulletin No. 8, 1928, of the Music Supervisors National Conference. The data I am using were furnished me on typewritten sheets by my colleague, Professor Paul J. Weaver, Head of the Department of Music in the University of North Carolina, and Editor of the MUSIC SUPERVISORS JOURNAL. (The tabulations, interpretations, transmutations, and conclusions are my own.)

The states included in this survey, and the number of institutions in each state that sent in replies, are as follows:

	INSTITUTIONS
Alabama .....	8
Arkansas .....	6
District of Columbia .....	9
Florida .....	3

Georgia .....	15
Kentucky .....	9
Louisiana .....	9
Maryland .....	11
Mississippi .....	10
North Carolina .....	22
South Carolina .....	14
Tennessee .....	16
Texas .....	25
Virginia .....	20
West Virginia .....	7
Total .....	184

## CREDITS FOR ENTRANCE

*Total Units Required for Entrance.* Of these 184 institutions, 146 require 15 units for admission; 16 require 16 units; and 20 did not state the number of units required; 1 is a graduate school of Economics and Government; and 1 is a school for the deaf. The prevailing number of units required for entrance is 15. (Those that did not state the number of units required for entrance do not accept music credits for entrance, do not offer college courses in music, and, I presume, did not deem it worth while to give the information requested under this head. Most of these 20, to my knowledge, require 15 units for admission.)

*Music Credits Accepted for Entrance.* One hundred and twenty-eight (128) institutions report that they do accept music credits for entrance; 52 report that they do not; and 4 do not say whether they do or do not.

Of these 128 that do accept music credits for entrance, 12 report that they accept as many as 4 units; 11 say they accept as many as 3 units; 51 accept 2 units; 1 accepts  $1\frac{1}{2}$  units; 51 accept 1 unit; and 2 institutions accept  $\frac{1}{2}$  unit.

In answer to the question as to how long they have been accepting music credits for entrance, 2 institutions say 1 year; 3 say 2 years; 6 say 3 years; 5, 4 years; 15, 5 years; 7, 6 years; 4, 7 years; 5, 8 years; 1, 9 years; 10, 10 years; 2 say "several years"; 6 say "many years"; 4 say "always"; the replies of 11 range from 11 to 20 years; and 47 do not answer the question. To summarize, 11 institutions instituted the practice of granting entrance credit for music 11 or more years ago; 59 have instituted the practice within the past 10 years; and 31 have done so within the past 5 years.

In answer to the question, what is the basis of acceptance of entrance credits in music, examination or certificate, the replies are as follows: 82 institutions say they grant credit on the certificate basis; 10, on the basis of examination; 25 on the basis of examination or certificate; 10 do not say; and 1 grants credit for entrance after one year's work in college music. It is safe to assume that most of those institutions that say they accept entrance credits on the basis of "certificate or examination" mean that they accept on

the basis of certificate from accredited schools but require examinations of those coming from non-accredited schools.

Certain marked differences exist among the states, both in the acceptance of music credits for entrance and in the basis of acceptance, which call for further study. To what are these due? Do these variations reflect the influence of certain dominant institutions of a given state, or the regulations of state departments of education, or state associations of colleges, or what? Here is a suggestion, that, if followed up by supervisors of some of the states here represented, may lead to a solution of some of your problems. Studies of this sort might well be made for the states of Virginia, Georgia, Texas, and Tennessee.

It was in 1924 that the first attempt was made to get the Association of Colleges and Secondary Schools of the Southern States to define high school music credits that would be acceptable for college entrance. The Commission on Accredited Schools had since 1912 been at work on the definitions of "unit courses" in the various academic subjects offered for entrance and prescribing conditions under which these courses should be given in secondary schools accredited by the Association. There were teachers, and directors, and supervisors of music, and a few members of the Commission on Secondary Schools who felt keenly the need for defining "unit courses" in music and for prescribing conditions under which music courses should be given if the best educational results were to be accomplished.

The Committee of the Southern Conference for Music Education that went to Memphis and presented a few specific proposals was composed of the following gentlemen: Professor D. R. Gebhart, Director of Music, George Peabody College for Teachers; Mr. J. W. Fay, Director of Music in the Public Schools of Louisville, Kentucky; and Professor Paul J. Weaver, Head of the Department of Music in the University of North Carolina. This committee made specific proposals respecting the content of high school music courses, the preparation of teachers, and methods. Their recommendations were approved by the Commission and then by the Association. Thus the definition of "unit courses" in music helped to clarify a situation that hitherto had been confused, and definite progress was then and there made toward elevating the standards of music instruction in the secondary schools of the South and the way paved for the more general acceptance of entrance credits by the colleges and universities of this section.

When the committee presented its memorial, it was shown that there were 52 colleges in 14 states (and the District of Columbia) that accepted entrance credits in music and 35 that did not. These figures were based on a survey taken in 1922, in which it was found that 232 colleges in the United States allowed entrance credit for music and 264 allowed credit toward the Bachelor of Arts degree.

According to the most recent data available there are 128 in the South that grant entrance credit, and 116 that grant credit toward the Bachelor of Arts degree.

## COLLEGE CREDITS

One hundred and sixteen (116) institutions have departments of music and give credit for college courses in music toward the A.B. degree, or on a program leading to the A.B. (16 of these are certainly in the junior college class, offering only 2 years of the program leading to the A.B.; and 2 others are probably junior colleges.) Fifty-seven (57) institutions do not allow credits in music toward meeting the requirements for the Bachelor's degree.

The amount of credit allowed on the A.B. program for majors, minors, and free electives ranges from 2 semester hours to about 60 semester hours in these 116 institutions. The number of institutions crediting music in various amounts are as follows: 10 semester hours or less, 22 institutions; from 11 to 20 semester hours, 48 institutions; from 21 to 30 semester hours, 24 institutions; from 31 to 40 semester hours, 8 institutions; from 41 to 50 semester hours, 4 institutions; from 50 to 60 semester hours, 2 institutions; and in the case of 8 institutions the amount was not stated, or the replies to the question were not clear.

Forty-nine institutions (49) having departments of music give credit toward the B. S. degree for college courses in music. (2 of these are junior colleges, and possibly a few others should be ranked as junior colleges that offer credit in the first two years of a B.S. program.)

The amount of credit allowed on the B. S. program ranges from 4 semester hours to 54 (not counting one that offers the B. S. in Music for which 66 semester hours credit are allowed—or possibly required.) The number of institutions crediting music on the B.S. program in varying amounts are as follows: 10 semester hours or less, 10; from 11 to 20 semester hours, 19; from 21 to 30 semester hours, 9; from 31 to 40 semester hours, 1; from 41 to 50, 4 (probably B.S. in Music); 54 hours, 1; and in the case of 4 institutions the amount of credit allowed on the B. S. program was not stated or the replies were not clear.

Thirty-one institutions (31) award the degree of Bachelor of Music. These institutions together with both their graduation requirements and their requirements in music credits expressed in semester hours, are as follows:

INSTITUTION	STATE	GRADUATION REQUIREMENT	MUSIC REQUIREMENT
Alabama College .....	Ala.	136	82
Athens College .....	Ala.	136	Not stated
Talladega College .....	Ala.	120	90
Woman's College .....	Ala.	128	Not stated
Catholic Sisters College .....	D. C.	128	86
The Catholic Univ. of America....	D. C.	128	86
Howard University .....	D. C.	Not stated	Not stated
Florida State Col. for Women.....	Fla.	124	88
Rollins College .....	Fla.	120	68
Wesleyan College .....	Ga.	126	18
Asbury College .....	Ky.	124	64
La. State University .....	La.	128	72

Newcomb College .....	La.	120	76
Hood College .....	Md.	120	58
Belhaven College .....	Miss.	130	50
Lenoir-Rhyne College .....	N. C.	128	44
N. C. College for Women.....	N. C.	120	64
Salem College .....	N. C.	128	78
Anderson College .....	S. C.	120	94
Converse College .....	S. C.	123	100
Greenville Woman's College .....	S. C.	Not stated	74
Cumberland University .....	Tenn.	128	85
Fisk University .....	Tenn.	Not stated	120
Baylor University .....	Texas	120	66%
Our Lady of the Lake College.....	Texas	Not clear	Not clear
Southwestern University .....	Texas	120	68
Texas Christian University .....	Texas	120	62
Texas State College for Women...	Texas	124	58
Texas Woman's College .....	Texas	126	62
Hollins College .....	Va.	120	68
W. Va. Wesleyan College .....	W. Va.	128	90

The data presented in the questionnaire returns call for fuller analysis and for a more highly refined statistical treatment than has been possible in the preparation of this paper. The great diversity of practice that exists with reference to any particular factor that may be singled out for analysis and study points clearly to the necessity for the formulation of more highly refined standards of music education in the colleges and universities of the south and perhaps for the prescription of acceptable limits within which credits should be granted. This is a matter of vital concern to the teachers and supervisors of music, to the secondary schools and the higher institutions, and to the accrediting agencies. Substantial progress has been made within the past five years, but much remains to be done before music can be made to perform the function it is capable of performing in both secondary and collegiate education in the southern states.

### HIGH SCHOOL MUSIC CREDITS

PAUL J. WEAVER, *Director of Music, University of North Carolina, Chapel Hill, N. C.*

Mr. Weaver spoke extemporaneously along the following lines:

(1) Only about one-sixth of the high school pupils go to college; high school courses of study should be built from the standpoint of the five-sixths, not the one-sixth.

(2) The purpose of music instruction in the schools is dual: to develop appreciation as a cultural asset, and to develop technical proficiency for vocational or avocational uses.

(3) For these reasons, the high school music offerings should be of great variety, not in any way limited by the willingness of colleges to accept high school credits on entrance requirements.

(4) Under present conditions in the southeast, it is probably necessary that colleges should accept music credits on entrance requirements largely on the basis of examination rather than on that of certification.

(5) College acceptance of high school music credits depends largely on the quality of the work done in the high schools; if the quality is good, the credit follows.

## SONGS AND CHORAL MUSIC

HELEN COLLEY KRAKE, *Hamilton College,*  
*Lexington, Kentucky.*

When I was asked to talk to you today about the great wealth of choral material—much of which is here for you to see and still more of which is at your disposal for the asking—I decided that I must be the philosopher in the recent description of the difference between the scientist and the philosopher: "The scientist is one who knows a great deal about a very little and who keeps on learning more and more about less and less until finally he knows everything about nothing; while the philosopher knows a very little about a great deal, and keeps on learning less and less about more and more until finally he knows nothing about everything."

Here is the great "everything" about which I know nothing; but I want at least to make an earnest appeal about that great something in which I believe and which demands real thought, great consideration and serious study.

If our experience is wide, and if we are acquainted with the outstanding names of contributors to the field of song and choral music, we merely turn to the music reviews in the current music magazines, read the reviews and send for the music. I want to thank these reviewers, and especially those contributing to the *Music Supervisors Journal*, for I believe their work is most helpful. But of course, only study of the music itself can, after all, prove to us its real value and its adaptability to our needs.

There are many factors which should lead to the choice of vocal music for any particular occasion; I offer the following suggestions, part of which are quoted from Dr. Earhart's paper on "Essential qualities for all school music material and present supplies."\*

The publisher is no longer merely the man who "simply gets the music together, prints it and puts it in our music stores"; he must now be a highly trained musician, studying our needs, finding the best people to write music to meet them, and then printing the music for our use. There is certainly no

\* See 1928 Book of Proceedings, M. S. N. C., pages 109 ff.

question as to the vast improvement in the type of material at our command as compared with what the founders at Keokuk had at their disposition. The Conference itself is partly responsible for this changed condition. Today there is a group of highly trained, thoroughly efficient men and women who have made the needs of school music teachers their chief study for many years, and the result is a great wealth of material from which you may choose. These people are still in the field of active work, not giving it up to devote their time solely to preparing the music, but knowing that contact with the children and with the schools is necessary to the production of the right sort of materials.

Grade materials which are the result of the work and life experience of such men as Earhart, Gartlan, Miessner, Dann, Giddings, Gehrkins, McConathy and Foresman—these surely demand our close examination.

The melodies of Johnstone, Bryant, Jessie Gaynor, Dorothy G. Blake, Beatrice McGowan, Scott, Gartlan, Miessner, Loomis and a host of others—these are surely worth our serious study!

Two, three and four-part material in splendid arrangements of many songs long out of the reach of our students because of the lack of understanding of the needs of the child, are now available to us through the work of Loomis, Armitage, Baldwin, Parks, Mabelle Glenn and a host of others. Special mention must be made of the beautiful old descants, a taste of which we had at the banquet last night.

But what makes up good or bad material? Dr. Earhart says: "We have conceived musical education in terms of conquest of special forms or specific musical pieces instead of growing fellowship with those musical graces that must invest any and all music that is fit to listen to. 'Progress in repertory,' we may call it; but what does progress in repertory amount to if one piece after another is performed in an unmusical manner, without the slightest advance in musical taste or power becoming evident? That way leads to musical ruin. Yet many a chorus has sung from September to June, and the only difference between the last session in June and the first in September was that they were singing on page 217 instead of on page 3."

It is certainly not with an idea of encouraging such progress in repertory that I stand before you this morning. One reason for such a thing is, I fear, pure negligence in our study of material for particular uses. Dr. Earhart says: "We do not always have enough of sensitive sympathy and power of divination to enable us to penetrate the child's world and know whether what is good in general is also good for him at that particular stage of his development."

The condition of public school music material in general may perhaps best be traced by comparing it with our English readers; today an educational song literature is available that is equal to the educational literature for English—considerate of the child's technical powers, intellectual comprehension and aesthetic development. In this material let us make devoted search for the best songs, and let us prayerfully study the child that we may be able to discriminate between appropriate and inappropriate music.

## MUSIC APPRECIATION MATERIALS

*Alice Keith, Chairman, Music Appreciation Committee M. S. N. C.,  
Educational Director, Radio Corporation of America,  
New York City.*

It is sometimes erroneously supposed that material prosperity is at war with progress in the aesthetic arts. The exact reverse is true, however. Although a materialistic point of view is antagonistic to mental and spiritual growth, nevertheless the greatest achievements in art expression of any country have always been coincident with that country's financial capacity for promoting art and art appreciation.

It is impossible to have a home without a house, a mind without a body, and music education without material equipment.

The inhabitants of Mars—if such there be—must be amused when they look at our revolving sphere. They must see the great difference between the Eastern and the Western hemispheres. Long centuries of contact with various forms of art in Europe and Asia have instilled in the people a subconscious love of beauty.

In America where industry, science and commerce build in a decade what centuries have not given to the old world, educators are making use of all sorts of modern inventions and through schools and social organizations are bringing to the masses a knowledge of the arts, once thought the peculiar heritage of Europe and Asia.

### M. S. N. C. UNIQUE

No other country in the world has public school music supervision. What a marvelous organization our Music Supervisors National Conference is, with its official organ keeping us informed concerning the latest developments in all parts of the United States, its Research Council, and its standing committees on instrumental and vocal music and music appreciation acting as a clearing house of information for the supervisors of the country.

Is there any other country where such a democratic nation-wide organization could exist?

We supervisors in America owe much to the initiative of commercial and industrial organizations, not only for the lessons in organization that we have been taught, but for the actual materials that have been put into our hands in answer to the demands of progressive forward-looking educators. Music and text book publishers, piano, instrument, phonograph and radio manufacturers have anticipated the needs of the public in many instances and lead the way for newer and better methods by producing more efficient tools.

### BASIC TEXTS IMPORTANT

As my talk is to be confined entirely to the field of music appreciation, I shall refer only briefly to the remarkable contributions of the various publishers who have brought to the schools a wealth of folk and art songs, in the



regular school series. We all know the standard school courses and supplementary texts published by Hinds, Hayden & Eldridge, The American Book Co., Ginn & Co., Silver, Burdett & Co., C. C. Birchard, Oliver Ditson, Schirmer, etc. The first introduction to beautiful melodies and harmonies is often given to children through the songs sung in the regular music periods.

I will refer only briefly, too, to the wealth of informational material published by these same companies and many others in the form of encyclopedias, histories and text books on appreciation. Who could teach a high school or college course in the survey of music literature without Pratt's History, Groves' Dictionary and a dozen other well known texts to be used by students in research?

I will confine my concrete illustrations to the material made available in the past ten or fifteen years to teachers of listening lessons in the elementary grades and high schools.

#### PHONOGRAPH RECORDINGS

The invention of recorded music made the introduction of listening lessons possible and without fear of successful contradiction I feel I may say the educational department of the Victor Talking Machine Co. under the direction of Frances Elliott Clark has been responsible for discovering the best methods of presenting music to children of difficult ages.

The various lecturers on Mrs. Clark's staff, Edith Rhetts, Margaret Streeter, Grace Barr, Marie Finney, Ethel Hiscox, Mrs. Winslow and many others who have served through the past few years are well known to most of you. Travelling as they have throughout the country they have kept in touch with the growing demands of the times.

Special records have been made for children of different ages by the Victor Co.; rhythm records, dance records, recorded songs and instrumental music have been manufactured as the need arose.

The Columbia Phonograph Co. during the few years in which it maintained an educational department served the school public by means of its special recordings for primary rhythms and rhythm orchestras.

Mr. Louis Mohler, now teaching in Columbia and New York University, has contributed a great deal to the cause of creative presentation of rhythm and form through the medium of recorded music.

#### APPRECIATION TEXTS

"What we Hear in Music" by Anne Shaw Faulkner was probably the first organized course in music appreciation for use in upper grade and high schools. The Victor Book of the Opera has always served as a guide in the study of operatic recordings.

"Listening Lessons" by Fryberger (Silver, Burdett & Co.) and "Music Appreciation" by Stone (Scott, Foresman) were among the pioneer text books used early in teaching recorded music.

In recent years, the Teachers' Manual of the Universal Series published by Hinds, Hayden & Eldredge, the music appreciation series by Glenn, De-

Forest & Lowry published by Silver, Burdett & Co., and the New Educational Appreciation Course published by Ginn & Co. to supplement that company's series of school text books, have been offered as a guide to music supervisors. Each of these courses has many fine points that music teachers can discover upon close examination.

The basic text books being used, the amount of time and money allotted, and many other elements enter into the choice of appreciation books for elementary grades.

Besides the many texts available, there are a few series of supplementary readers to be used in connection with the teaching of english. Donzella Cross has written a charming book, "Music Stories for Girls and Boys," published by Ginn & Co.; and everyone knows Ernest LaPrade's "Alice in Orchestrabilia." Hazel Gertrude Kinscella has done an outstanding piece of work in her series published by the University Press. The supplementary reader fills a real need. Art, geography and history readers have long been in existence. Miss Kinscella has pioneered in the field of graded readers on the subject of music.

#### PLAYER PIANOS

There is a certain type of music appreciation which can be taught best by player piano rolls and therefore any well equipped music department should be supplied with a player piano. Mr. Franklin Dunham, known to you all as educational director for the Aeolian Company, has been instrumental in developing audiographic rolls which analyze the music as it is being played. The brief biographical and informational notes which precede the playing of the music may be read as the roll gradually starts to unwind. Analytical annotations regarding mood and form are printed all along each roll.

In Cleveland, where I supervised music for the past three years, we had only one ideally equipped school. The Thomas Jefferson Junior High School had about 12 orthophonics and electrolas, besides a duo-art, several pianos, a dynamic superheterodyne radiola and a complete supply of records not only for use in music classes but for use in geography, history, english and other classes wishing to vitalize their teaching by correlation.

#### RADIO

All this brings me to the latest invention, one which threatens to revolutionize teaching in all subjects. I mean, of course, the radio. Radio is as yet in its early infancy, but its power as an educational factor was forcibly demonstrated on March 4th when millions of people heard the inaugural address of our thirty-first president. Probably 80% of the school children in the country heard the voice of Herbert Hoover clearly.

While this year's highly successful broadcasting of the National Orchestra under the direction of Walter Damrosch is the first attempt to broadcast children's concerts nationally, educational programs had previously been presented over the radio in Oakland, Cal., Detroit, Mich., Chicago, Ill.,

Cleveland, Ohio, Atlanta, Ga., Hartford, Conn., and perhaps a dozen other cities in the United States. In Cleveland, the Cleveland Orchestra children's concerts served as high points in an organized radio course in music appreciation. Lessons supplementing the study of records were broadcast to first and second grades, third and fourth grades, fifth and six grades, and junior and senior high schools.

### RADIO TEXT BOOKS

A text book containing informational notes and leading themes in orchestral composition was published by C. C. Birchard & Co. This was named "Listening in on the Masters," a title suggested by Arthur Shepherd, director of the childrens' concerts in Cleveland.

Although many text books and bulletins for adult radio concerts have been published, this is, as far as I know, the first radio text book in America to be used by schools in actual preparation for radio concerts. Percy Scholes of London has written two books on radio music appreciation, which are published by the Oxford Press.

Manuals of questions and answers prepared by Walter Damrosch for class room teachers have been distributed free of charge during the current year by the Radio Corporation of America to those teachers whose pupils listen in regularly to the Damrosch concerts.

### TRUE APPRECIATION

Radio as I have said is only in its infancy. It is a new channel—not a new method. True appreciation of music is brought about by understanding through participation in singing and playing, through listening to children's concerts and to music recorded on phonograph records and piano rolls.

In America, perhaps more than in any other country, science and industry are bringing the arts to all the children of the country by providing materials for the study of music appreciation.

### PROGRAM

By the schools of Buncombe County, North Carolina, directed by Mrs. Frank Gully, County Supervisor of Music.

#### Biltmore School

- |                                     |                           |
|-------------------------------------|---------------------------|
| First Grade.....                    | Rhythm                    |
| Second Grade.....                   | Orchestra numbers         |
| Third Grade.....                    | Orchestra number          |
| Sixth and Seventh Grades—Chorus (a) | Barcarolle                |
|                                     | (b) Drifting by Moonlight |

#### Haw Creek School

- |                                       |                      |
|---------------------------------------|----------------------|
| Primary and Grammar Grades—Chorus (a) | Dream and Snowflakes |
|                                       | (b) Go Lovely Flower |

## THE RESPONSIBILITY OF THE STATE DEPARTMENT OF EDUCATION FOR MUSIC IN THE RURAL SCHOOLS

HATTIE S. PARROT, *Supervisor of Elementary School Instruction,  
State Department of Education, Raleigh, N. C.*

The truth of old adage which states that "the fundamental wants of man are food, shelter, clothing, and music" is as acceptable today as in the days of the philosopher who gave expression to the wise saying. Believing this, our responsibility is clear. Each institution or organization represented in this conference of music supervisors has a definite program in music education, the practical working out of which tends toward meeting some phase of the fundamental need. Among these the State Departments of Education must share in the responsibility for universalizing music education, or making possible the opportunity for every child in whatever situation to receive as a portion of his education adequate training in music.

In order to realize the ideal set up it is necessary to view the situation as regards the responsibility from a most practical standpoint. For we should be aware not only of the need but also of the importance of making provision for this phase of education in each and every school system working under the guidance and direction of the State Department of Education. The extent to which this provision is made depends largely upon the viewpoint of those in administrative positions. We must first know and feel the relative importance of the school subjects which now make up the curriculum. We must also be clear on our criteria for evaluating the outcomes of education. Margaret Naumburg, in her excellent new book entitled "The Child and the World," starts off with a discussion of the question "What do we want from education?" The terms of our measurements outline the content; our knowledge of the normal development, physical, mental, emotional, and social of the individual at different age levels, helps us to determine what we want from education; and this in turn influences the scope and the placing of the emphasis in the school curriculum.

The administrator in public school work today must believe in the importance of music in the growth and development of children if the progress and achievement in this subject is comparable to that of other important school subjects, and if the school program or curriculum is to be based upon the fundamental needs of children. To live richly now and to grow into a richer, fuller life every child must have some knowledge of music, must have the opportunity to enjoy and interpret music, and must even so have the opportunity to give expression to creative work in music. This is an actual and fundamental need on the part of children and the school program must include the acquisition of musical knowledge, the appreciation of music, and the creative activity on the part of the pupil, as important phases of music education.

As the situation usually works out wherever this viewpoint is present there is a satisfactory and well-balanced curriculum in the schools, provided, of course, the necessary funds for the development of the program of school

subjects are available. Wherever this viewpoint does not prevail, it is apparent that the emphasis is placed on other subjects thought to be more important.

Since I know more about the work in North Carolina than of any other state or section, it might be of interest to you if I outline the work of the State Department of Education in the attempt to meet the responsibility for music in the rural schools.

First, the state course of study for both elementary and high school outlines for the grade desirable attainments in music. Carefully selected texts suitable to the methods and attainments outlined are available for use in the schools. A course in music appreciation is prepared and promoted throughout the schools of the state.

The supervisory programs of the rural school supervisors of the state provide for community sings, music clubs for both patrons and pupils, glee clubs, school orchestras, bands and choruses, and group singing. Contests in music are held annually during the commencements and in addition to this there are county-wide music festivals, and local and county contests in music memory and music appreciation.

National Music Week is observed in a few of the schools.

Phonographs and pianos are a part of the equipment in many schools.

Letters and bulletins offering detailed outlines of some phase of the course in music are sent to principals, supervisors, and superintendents at intervals during the year. These also include lists of professional texts dealing with methods of teaching music. These letters, bulletins, etc., are for the purpose of offering information as well as stimulation to further efforts.

In the certification of elementary and high school teachers there are required credits in music for all certificates of the higher class, and credits in music are listed as optional for the lower class certificates. Music teachers and supervisors of music are required to furnish special credits in music for certification. In keeping with these requirements the teacher training institutions of the state provide courses in music for the students and teachers in training.

The requirements for standard elementary schools include a stated proportion of the time on the daily schedule to be given to music and the use of the texts by the individual pupils in the various classes for instruction.

Some of the most satisfactory results from the program as outlined and promoted by the State Department of Education are those shown by the development of music education programs carried on in a number of county school systems. For instance, Durham County employs two full-time music supervisors for the rural schools and public school music is taught in all schools in the county. No teacher is eligible to do grade work in the schools of the county unless she has had training in public school music. (The school authorities here are in agreement with Martin Luther's attitude concerning teachers; it is said that he would not look with favor upon a teacher who could not sing.) Buncombe County employs a special supervisor of music whose work is the improvement of the program carried on by the public

school music teachers in the rural schools. Mecklenburg County and Pitt County employ music teachers to work in certain schools of these counties. A number of the large-type rural schools located in other progressive counties employ full-time teachers of public school music for the grades.

In the music appreciation course outlined as supplementary to the regular public school music course and promoted by the State Department of Education for the past five years there were enrolled last year 20,000 children from the rural schools. In addition to the pupils, hundreds of patrons "listened in" when the programs in music appreciation were given at the schools. The rural schools are represented in the contests in music held at North Carolina College for Women at Greensboro during the spring of each year. In all the large-type rural schools which have installed moving picture machines the slides showing the words and music of our State Song are available for use. Printed leaflets giving the words and music of the song as arranged for our music appreciation program and adopted by the State Legislature of 1927 are distributed to rural schools.

While these items from the reports of work accomplished are encouraging, they are also useful in bringing about a realization of the fact that we are only just now at the start in making provision for public school music in our rural schools and that it is yet a tremendous task.

In meeting the responsibility the State Department of Education needs an enlargement of the program for the promotion of music in the rural schools which calls for additional and special funds for carrying on the work. In order to offer the opportunity for more adequate training in music to each of the 450,000 children now enrolled in our rural schools (and this is over 66  $\frac{2}{3}$  per cent of the total enrollment for both urban and rural schools) we need the full-time services of a well-trained supervisor of music who has the ability to coördinate the present forces at work in the interest of music education in the state as a whole, and to organize and promote a state-wide program of public school music bringing this phase of public school education "up and out" and into its rightful relation to and position with other important school subjects which make up the curriculum designed to aid in the all-round development of the individual child.

With state supervision of public school music, and as the state and local funds for improved schools increase, the content of the course of study will be improved and enlarged and will more nearly function in the life of the rural school in that the grade teacher will eventually teach music as well as she teaches reading, writing, and other subjects. There will be an increasing number of public school music teachers in rural schools of the approved type, and a program of county supervision of music which will unify and coördinate the work of the several schools of the county system. Through and by this plan the work in music training for boys and girls in the rural schools will, with the years, be raised at least to the plane of present achievement in other school subjects.

In summary the following would seem to be progressive measures in meeting our responsibility:

1. Directing attention to music as an important part of the school curriculum and working toward an increase in funds for special direction of the work in music.
2. Improving the content of the school music courses and adapting the methods of instruction to the needs of modern education.
3. Requirements for more extensive training in music to meet certification needs for grade teachers.
4. Providing for further and more adequate promotion of music through the services of a special supervisor of music working from the State Department of Education.
5. Requesting an increase in funds in the budget for state-wide supervision of music in rural schools.
6. Becoming more and more mindful of the needs of little children as regards music and an understanding of the influence of music in the realization of each worthy objective in education.

—Bringing these measures to function in real life situations necessitates an attitude on our part which is best expressed in this quotation:

Everyone realizes as he grows up that the things which stand out in childhood are the things one loved to do. The happy experiences are the ones which have lived in joyful memory. (What child does not, if properly guided, love to make music, and where is the child who is not happier in the appreciation of music?) It is such joy in good and fine things which serves to quicken the spirit and enrich the life of every child. If it is association and day by day contact which creates in the spirit of the child a love for the best in life, can we do more to bring this about, in part at least, than to see to it that music which brings joy, happiness, and satisfaction, is a fundamental part of his daily living, his program of growth and development?

## MUSIC TEACHING IN THE RURAL SCHOOL

LUCILE STOCKBERGER, *State Normal School, Frostburg, Maryland.*

Originally I prepared my paper on the topic "The training of the elementary teacher: a vital factor in the solution of music teaching in the rural school." Quite recently my topic was changed to read "Music Teaching in the Rural School." Since the teaching in the school is a direct result of the training of the teacher, these two titles are more or less synonymous. In using the term rural school, I refer to the one-teacher school and the two-teacher school covering grades one to seven or eight as the case may be.

Due to the lack of good music in the home, and the lack of music in any form in so many rural schools, a discouraging percentage of the young people who enter the normal schools have a musical taste that enjoys only jazz or sentimental and morbid ballads. In the short time allotted to teacher training, we must turn out an elementary teacher who will enjoy and appreciate good juvenile music. The rural teacher will never make any real impression upon her pupils so long as she fears or dislikes school music. Sometimes

this attitude is based on false impressions of what music training embodies. A young teacher with no musical background naturally shrinks from the mysterious intricacies of the theoretical side of music. From such a start, how can we presume to turn out teachers proficient in sight reading and the theoretical elements of music, from a two year training course? We can, however, awaken these students to the moods and pictures which composers have endeavored to portray in their compositions. We can teach them to enjoy children's songs. We can teach them proper concert etiquette. We can imbue them with a fundamental appreciation of music in the civilization of the races, and send these young community leaders forth to invest the rural child with the essential and fundamental heritage of the race.

Of what avail is it to teach elaborate methods which cannot be put into practice where the time allotment is limited and the teacher has to divide her attention among many subjects? I feel that we need to give our teachers actual experience in learning to sing by rote a great many happy children's songs, which can be correlated with regular school work and with the interests of the seasons. They should have some practice in working out seasonal programs and assembling material for special projects. If the rural teacher intends to teach rhythmic play, she must learn to march, skip, and keep time herself. Telling her how to do it will not suffice—she must do it herself. I cannot emphasize too strongly the need of rhythmic training for rural children. The rhythm band provides good motivation for rhythmic work, and the making of the instruments by the pupils affords an interesting industrial arts correlation. Singing games provide rhythmic training and also help out in the playground problem. Let us have children pass the recess periods singing something more in the play spirit than "The Little Rosewood Casket."

Much as we would like to have our teachers go ahead and work out their own ideas, the sad reality is that many are able only to imitate the lessons which they have witnessed in the training school. Therefore we must give them as full an experience as possible, yet keep it simple and within their grasp. A high pressure instructor might cover a large field with these students; but would they absorb enough material that they could use with confidence? To insure that the new teacher will *teach* music in her school, we must give her simple, tangible things to do and let her observe many lessons covering all phases of music work. The songs which she has sung and the appreciation and rhythmic lessons which she has witnessed during her training are the lessons which she will have the courage to attempt.

Each graduate should be equipped with teaching materials which she knows how to use. She should not only know and sing some fifty or one hundred rote songs, but she should have the songs themselves for reference. Since the phonograph is the instrument most generally found in the one-teacher school, the teacher should have a personal equipment of records which she knows how to present. The average teacher will undertake almost any other subject with very meager material, but it is a rare person who will attempt to teach music without materials. In the institution where



I teach, we feel so strongly the need of practical training for elementary teachers in this subject, that over ten per cent of the time is spent on music; and this does not include student teaching or the experience gained in assemblies and choral periods.

The training of a teacher in music is not complete until she has had student teaching in a typical one-teacher school, off the campus. This student teaching should be under the guidance of a training teacher who understands and appreciates music. We should require that half the student teaching period be spent in a rural school, each student presenting all phases of music work suitable to the situation. Because of the almost yearly turn-over of rural teachers, it is vitally important that the teacher will do a good job in her first year. A long and thorough period of student teaching is the best assurance that this new teacher will function effectively.

When the new teacher begins work in a rural school, she will need a guide—a simple but explicit course of study should be in her possession. It should give definite illustrations and steps for the different procedures and should guide the teacher in a proper selection of songs.

To the extent that this handbook (or course of study, if you wish) gives the songs by grade groups, designates the rhythmic work properly graded, establishing that hierarchy of habits so essential to the feel, understanding, appreciation and execution of music; to the extent that it further exemplifies and suggests seasonal groups of songs and shows their emotional and content contribution; to the extent that its selections develop fundamental appreciations that reinforce all the other music work—to that extent our music course will more nearly guarantee music in the rural school, and music for the rural child.

### ORGAN RECITAL

Arthur Dann, Organist, Grove Park Inn, Asheville, N. C.

Toccata and Fugue in D minor.....	<i>Bach</i>
Humoresque.....	<i>Dvorak</i>
Forest Murmurs (Siegfried).....	<i>Wagner</i>
Ancient Mariner .....	<i>arr. Dann</i>
Two Magnificats.....	<i>Lemaigre</i>
No. I in F major	
No. II in D minor	

### ALL-SOUTHERN HIGH SCHOOL CHORUS AND ORCHESTRA

Dr. Will Earhart, Chorus Conductor  
Joseph E. Maddy, Orchestra Conductor

Finlandia, Tone Poem.....	<i>Sibelius</i>
Orchestra	
Sing Praise to God (Psalm 150).....	<i>Franck</i>
Chorus and Orchestra	

- Andante Cantabile from Fifth Symphony.....*Tschaikowsky*  
Orchestra
- Glorious Forever.....*Rachmaninoff*  
Women's Voices
- The Flowers of Edinburgh.....*Scotch, arr. Kenneth Finlay*  
Full Chorus
- Air de Ballet.....*Victor Herbert*  
String Orchestra
- Music of Spring.....*James P. Dunn*
- On Canaan Shore.....*Negro, arr. Loomis*  
Solo voices: Edith Lyon, Eleanor Bagwell, soprano; Frances Morgan, alto;  
W. M. Paris, tenor; Bernard McGregor, bass
- Bells of St. Michael's Tower.....*Knyvett-Stewart*  
Chorus
- L'Arlesienne Suite, No. 1.....*Georges Bizet*  
Orchestra
- Montezuma Comes! .....*Zuni Indian, arr. Loomis*  
Chorus and Orchestra

Piano accompaniments by MISS LILLIAN ROUSE, Grace, N. C.

## ALL-SOUTHERN HIGH SCHOOL ORCHESTRA AND CHORUS STATISTICS

### 1. REPRESENTATION BY STATES:

<i>Orchestra</i>		<i>Chorus</i>	
Alabama .....	6	Alabama .....	0
District of Columbia .....	3	District of Columbia .....	2
Florida .....	15	Florida .....	7
Georgia .....	17	Georgia .....	2
Kentucky .....	9	Kentucky .....	23
Maryland .....	0	Maryland .....	0
Mississippi .....	0	Mississippi .....	7
North Carolina .....	75	North Carolina .....	135
South Carolina .....	4	South Carolina .....	5
Tennessee .....	14	Tennessee .....	65
Virginia .....	1	Virginia .....	2
West Virginia .....	7	West Virginia .....	18

## SOUTHERN CONFERENCE

## 2. NATIONALITIES REPRESENTED:

<i>Orchestra</i>			<i>Chorus</i>		
	Fathers	Mothers		Fathers	Mothers
American .....	135	135	American .....	196	198
Jewish .....	8	8	Jewish .....	8	1
Russian .....	3	3	Russian .....	2	2
English .....	2	2	English .....	6	3
German .....	2	2	German .....	3	2
Scotch .....	2	1	Scotch .....	4	4
Irish .....	2	2	Irish .....	8	9
Not answered .....	11	11	Not answered .....	10	10
Other nationalities, one each .....	17	11	Following nationalities, one each:		
			Fathers: French, Spanish, Jewish,		
			Swedish, Polish, Danish.		
			Mothers: French, Welsh, Polish,		
			Swedish, Dutch.		

## 3. AGE OF PLAYERS AND SINGERS:

<i>Orchestra</i>		<i>Chorus</i>	<i>Orchestra</i>		<i>Chorus</i>
13 years .....	3	2	18 years .....	17	34
14 years .....	15	15	19 years .....	3	19
15 years .....	34	29	Over 19 .....	2	3
16 years .....	47	61	Unanswered .....	3	8
17 years .....	38	65			

## 4. WHAT PROFESSION OR CALLING DO YOU EXPECT TO FOLLOW?

<i>Orchestra</i>		<i>Chorus</i>	<i>Orchestra</i>		<i>Chorus</i>
Musician .....	66	32	Technical .....	1	0
Music teacher .....	6	24	Dentist .....	1	0
Mechanical engineer ..	1	0	Commercial .....	1	0
Detective .....	1	0	Structural engineer ...	0	2
Teacher .....	8	24	Dancing teacher .....	0	2
Architect .....	1	1	Dramatics .....	0	1
Radio engineer .....	2	1	Organist .....	0	1
Ministry .....	1	2	Pianist .....	0	41
Aeronautical engineer .	1	2	Singer .....	0	14
Pharmacist .....	1	1	Girl Scout work .....	0	1
Salesman .....	1	0	Laundryman .....	0	1
Chemist .....	2	1	Nurse .....	0	2
Law .....	6	7	Home Demonstration .	0	1
Diplomat .....	1	0	Chiropractor .....	0	1
Journalist .....	1	2	Painting .....	0	3
Agriculture .....	1	0	Business .....	0	10
Engineer .....	4	0	Actor .....	0	1
Electrical engineer ....	3	8	Athletic Coach .....	0	1
Finance .....	1	0	Stenographer .....	0	7
Civil engineer .....	3	0	Railroad work .....	0	1
Medicine .....	5	7	Indefinite .....	40	72
Merchant .....	2	0			

## 5. HOW IS YOUR TRIP TO ASHEVILLE TO BE FINANCED?

	Orchestra	Chorus		Orchestra	Chorus
Parents .....	36	51	Board of Education		
Schools .....	21	26	and parents .....	1	0
Self .....	49	70	Indefinite .....	3	0
School Board .....	9	2	No answer .....	28	37
Clubs and P. T. A. ...	7	7	School music		
Parents and self .....	7	0	organizations .....	0	1
Parents and school ...	1	10	Donations by		
School officials and			individuals .....	0	15
business men .....	1	0	Donations and self ...	0	13
			Benefit Concert .....	0	2

## 6. LENGTH OF MUSIC STUDY:

	Orchestra	Chorus		Orchestra	Chorus
1 year or less .....	10	6	5-6 years .....	18	0
1-2 years .....	19	19	6-7 years .....	7	0
2-3 years .....	31	13	Over 7 years .....	4	0
3-4 years .....	38	1	No special study .....		138
4-5 years .....	30	1			

## 7. HOW LONG HAVE YOU PLAYED IN ORCHESTRA?

Less than one year .....	5	4 to 5 years .....	37
1 to 2 years .....	20	5 to 6 years .....	7
2 to 3 years .....	43	Over 6 years .....	3
3 to 4 years .....	40	Not answered .....	5

## 8. COMMUNITY SERVICE, ORCHESTRA AND CHORUS

132 chorus members report that they are or have been choir members.

28 orchestra members report as having played professionally.

9. *Average size of orchestras* represented in All-Southern Orchestra, 45.4 players each. Average size of orchestras represented in 1928 National High School Orchestra, 49.9 players each.

10. *Credits for orchestra and chorus work.* A comparison by percentage of the All-Southern High School Orchestra with the National High School Orchestra (1928) and Southern Chorus.

	Southern Orchestra	National Orchestra	Southern Chorus (14 not answered)
$\frac{3}{4}$ credit or less per semester.....	18.5%	22.3%	23 %
$\frac{1}{2}$ credit or less per semester.....	16.6%	39.6%	27.5%
$\frac{1}{4}$ credit per semester.....	29.9%	36.9%	8.3%
1 credit per semester.....	7.88%	38%	9.2%
Over 1 credit.....	9.9%	77%	1.5%

## 11. DOES YOUR ORCHESTRA REHEARSE DURING SCHOOL HOURS?

135 students report rehearsals during school hours.

12 students report rehearsals out of school hours.

8 students report rehearsals partly in and partly out of school hours.

## SOUTHERN CONFERENCE

## DOES YOUR CHORUS REHEARSE DURING SCHOOL HOURS?

28 schools report chorus rehearsals during school hours.

2 schools report chorus rehearsals out of school hours.

4 schools report chorus rehearsals partly in and partly out of school hours.

## 12. NUMBER AND LENGTH OF ORCHESTRA AND CHORUS REHEARSALS

(Southern Orchestra compared with 1928 National High School Orchestra)

	Southern Orchestra	National Orchestra	Southern Chorus
One 2 hour rehearsal per week.....	4	11	0
One 90 minute rehearsal per week.....	2	18	0
One 45 minute rehearsal per week.....	0	0	3
One 60 minute rehearsal per week.....	5	4	1
Two 120 minute rehearsals per week.....	1	5	0
Two 90 minute rehearsals per week.....	1	12	0
Two 60 minute rehearsals per week.....	19	18	7
Two 50 minute rehearsals per week.....	6	3	2
Two 45 minute rehearsals per week.....	2	7	1
Two 40 minute rehearsals per week.....	0	1	1
Two 30 minute rehearsals per week.....	2	2	4
Three 120 minute rehearsals per week.....	0	1	0
Three 90 minute rehearsals per week.....	0	1	0
Three 75 minute rehearsals per week.....	1	1	0
Three 60 minute rehearsals per week.....	16	15	5
Three 55 minute rehearsals per week.....	0	3	0
Three 50 minute rehearsals per week.....	3	0	0
Three 45 minute rehearsals per week.....	9	14	0
Three 40 minute rehearsals per week.....	7	2	1
Three 30 minute rehearsals per week.....	1	1	1
Four 90 minute rehearsals per week.....	0	1	0
Four 75 minute rehearsals per week.....	0	3	0
Four 60 minute rehearsals per week.....	0	4	0
Four 45 minute rehearsals per week.....	1	2	1
Four 40 minute rehearsals per week.....	3	0	0
Four 35 minute rehearsals per week.....	0	1	0
Five 120 minute rehearsals per week.....	0	1	0
Five 90 minute rehearsals per week.....	1	0	0
Five 75 minute rehearsals per week.....	0	15	0
Five 60 minute rehearsals per week.....	8	54	3
Five 55 minute rehearsals per week.....	3	8	0
Five 50 minute rehearsals per week.....	12	15	50
Five 45 minute rehearsals per week.....	46	51	2
Five 40 minute rehearsals per week.....	4	12	1
Five 30 minute rehearsals per week.....	2	0	0
Six 50 minute rehearsals per week.....	1	0	0
Six 45 minute rehearsals per week.....	1	0	0
Six 40 minute rehearsals per week.....	1	0	0

## 13. MUSICAL OR SCHOLARSHIP AWARDS WON:

<i>Orchestra</i>		<i>Chorus</i>	
Local .....	28	Honor Roll .....	12
County .....	5	National High School Chorus	
State .....	24	Members .....	4
		Solo Parts in Local Productions...	95
		Other .....	48
Members of ensemble winning award.....			
		3	
All-State Orchestra membership.....		18	
National H. S. Orchestra membership.....		4	
National High School Orchestra Camp.....		2	

## 14. ORCHESTRA MEMBERS PLAYING MORE THAN ONE INSTRUMENT:

74 report that they play two instruments.  
 18 report that they play three instruments.  
 3 report that they play four instruments.

## 15. CHORUS MEMBERS PLAYING INSTRUMENTS:

196 chorus members report that they play some musical instrument.

**BUSINESS MEETING**

The business meeting of the Southern Conference for Music Education, held at Kenilworth Inn, Asheville, N. C., March 7, 1929, was called to order by President William Breach at 1:30 P.M.

Paul J. Weaver, chairman of the committee on revision of the constitution, offered the following amendments, to be voted upon at the adjourned meeting:

Article IV, Section 1, to be amended as follows: Membership shall be in one of four classes: Associate, Active, Contributing and Honorary.

Article IV, a new Section 2 to be inserted as follows: The Associate membership shall be open only to residents of the city or its immediate vicinity in which the biennial meeting may be held, and shall carry the privilege of attendance at the meetings of the Conference but no other rights nor privileges.

Article IV, Sections 2, 3, 4, 5 and 6 to be re-numbered, respectively, Sections 3, 4, 5, 6 and 7.

Article V, Section 6, to be amended as follows: The dues of active and contributing members shall be allocated as follows: 75c shall be paid to the treasury of the National Conference; \$1.50 shall be paid to the Publication Fund; 75c shall be retained in the treasury of this Conference; and the remaining balance in the case of contributing memberships shall be retained in the treasury of this Conference in the odd years and shall be paid to the treasury of the National Conference in the even years. The amount paid to the Publication Fund shall entitle each active and contributing member to a subscription to the *Music Supervisors Journal* and to a copy of the annual

*Book of Proceedings*, both published by the Music Supervisors National Conference. All payments as described herein shall be made on or before thirty days after the close of the meetings of this or the National Conference.

Invitations for the 1931 biennial meeting were given by Miss Clementine Monahan of Memphis, Tenn., and J. Henry Francis of Charleston, W. Va.

The report of the nominating committee was read by the chairman, Paul J. Weaver, as follows: for President, Miss Mildred Lewis of Kentucky and Mrs. Grace P. Woodman of Florida; for first Vice-President, William C. Mayfarth of South Carolina and Miss Miriam H. Weaver of Virginia; for second Vice-President, Miss Julia Cuddebach of Mississippi and J. Henry Francis of West Virginia; for Secretary, Miss Janette Arterburn of South Carolina and Miss Minnie D. Stensland of Tennessee; for Treasurer, E. P. T. Larson of North Carolina and Leslie A. Martell of Boston; for Auditor, Miss Selma Krantz of Kentucky and C. D. Kutschinski of North Carolina; for Director on the National Conference Board, Miss Grace VanDyke More of North Carolina and Miss Jennie Belle Smith of Georgia.

A ballot was taken and the following were elected: President, Mrs. Grace P. Woodman; first Vice-President, William C. Mayfarth; second Vice-President, J. Henry Francis; Secretary, Miss Minnie D. Stensland; Treasurer, Leslie A. Martell; Auditor, C. D. Kutschinski; Director, Miss Grace VanDyke More.

The meeting adjourned.

*The Adjourned Business Meeting* was called to order by President William Breach on Friday, March 8th, at 3:30 P.M.

The Conference adopted the report on College Credits, presented by William C. Mayfarth, chairman of the College and Conservatory Section of the Conference.

The amendments to the constitution presented at the meeting on March 7th were adopted.

The report of the Treasurer was read and accepted.

The invitation of Memphis for the 1931 meeting was unanimously accepted.

On motion of Paul J. Weaver, the Conference approved in blanket any reports of the National Research Council of Music Education which may be presented to and accepted by the other sectional conferences at their meetings in the spring of 1929.

President Breach expressed the appreciation of the Conference for the splendid work of Miss Helen McBride and C. D. Kutschinski in organizing the Southern High School Chorus and Orchestra, respectively, and also for the splendid work of Frank C. Biddle and the other members of the local Asheville committee in making the arrangements for this meeting.

The meeting adjourned.

ELLA M. HAYES, Secretary.

## CONSTITUTION

### ARTICLE I—NAME

This organization shall be known as the Southern Conference for Music Education.

### ARTICLE II—PURPOSE

SECTION 1. Its purpose shall be to improve music conditions in our territory, especially through the instrumentality of the private teachers, public schools, normal schools, colleges and universities.

SEC. 2. Its policy shall be to work in close coöperation with all other conferences of music supervisors.

### ARTICLE III—TERRITORY

Its sphere of influence and operation shall be construed to include Alabama, District of Columbia, Florida, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Indies, West Virginia.

### ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be in one of four classes: Associate, Active, Contributing, or Honorary.

SEC. 2. The Associate Membership shall be open only to residents of the city or its immediate vicinity, in which the biennial meeting may be held, and shall carry the privilege of attendance at the meetings of the Conference but no other rights nor privileges.

SEC. 3. The Active Membership shall be open to any teacher of music or to any individual or organization interested in music education. Active members in good standing shall have the privilege of voting and holding office.

SEC. 4. The Contributing Membership shall be open to any interested individual or organization. Contributing members in good standing shall have all the rights and privileges of active members.

SEC. 5. The Honorary Membership shall be limited to election by the Conference; persons of eminent position or noteworthy achievement shall be eligible. Honorary members shall have all the rights and privileges of active members.

SEC. 6. Active or Contributing Membership may be accomplished by the payment of the dues hereinafter prescribed.

SEC. 7. Active and contributing members shall be members of the Music Supervisors National Conference, as provided in Article V, Section 6.

### ARTICLE V—DUES

SECTION 1. All dues shall be payable on January first of each year.

SEC. 2. Dues for active members shall be \$3.00 annually.



SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. There shall be no dues for honorary members.

SEC. 5. No person shall be entitled to the privileges of Acting or Contributing Membership until his dues for the current year shall have been paid.

SEC. 6. The dues of active and contributing members shall be allocated as follows: 75c shall be paid to the treasury of the National Conference; \$1.50 shall be paid to the Publication Fund; 75c shall be retained in the treasury of this Conference; and the remaining balance in the case of Contributing Memberships shall be retained in the treasury of this Conference in the odd years and shall be paid to the treasury of the National Conference during the even years. The amount paid to the Publication Fund shall entitle each active and contributing member to a subscription to the *Music Supervisors Journal* and to a copy of the annual *Book of Proceedings*, both published by the Music Supervisors National Conference. All payments as described herein shall be made on or before thirty days after the close of this or the National Conference.

#### ARTICLE VI—GOVERNMENT

SECTION 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers, two Directors elected as hereinafter provided, and the outgoing President.

SEC. 2. The Officers shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, a Treasurer, and an Auditor. They shall take office on June 1st following the Biennial Meeting and shall hold office for two years or until their successors are elected.

SEC. 3. The Directors shall hold office for four years or until their successors are elected; one Director shall be elected at each Biennial Business Meeting, commencing in 1927. The Directors shall represent the Conference on the Board of Directors of the Music Supervisors National Conference.

SEC. 4. No Officer except the Treasurer shall hold the same office for two (2) consecutive terms.

#### ARTICLE VII—ELECTIONS

SECTION 1. The Executive Board shall appoint, on the first day of each Biennial Meeting, a Nominating Committee of five (5) members. This committee shall nominate two members for each selective office, and shall announce the names of the nominees at the Biennial Business Meeting, at which time other nominations may be made from the floor. The election shall be by ballot. A majority of all votes cast shall be required for election.

#### ARTICLE VIII—MEETINGS

SECTION 1. Beginning in 1927, the Conference shall meet biennially between the dates of January first and June first.

SEC. 2. The Biennial Business Meeting of the Conference shall be held on the second day of the session.

SEC. 3. Meetings of the Executive Board shall be held at the call of the President or on the written request of three or more members of the Board. Four members shall constitute a quorum in transacting the business of the Board.

#### ARTICLE IX—AMENDMENTS

SECTION 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting and only by a two-thirds ( $2/3$ ) majority of those present and voting. Amendments shall be presented at the first business meeting of any Biennial Meeting, and shall be acted on at any regular business meeting on any subsequent day of the session.

#### BY-LAWS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Board; shall appoint committees; shall exercise general supervision over the other officers; and shall, in consultation with the Executive Board, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. The First Vice-President shall assume the duties of the President in case of the disability or absence of the President.

SEC. 3. The Second Vice-President shall assume the duties of the President in case of the disability or absence of the President and the First Vice-President. He shall be Chairman of the Committee on Publicity and Editor of the Southern Conference Department in the official periodical of the National Conference.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of the meetings of the Executive Board; shall take full notes of the principal discussions; and shall secure copies of all papers read at all of the meetings of the Conference.

SEC. 5. The Treasurer shall receive and collect all membership dues and other moneys due the Conference; shall pay all duly authorized bills; shall keep a list of the names and addresses of all members of the Conference; shall present to the Conference at its Biennial Business Meeting an audited report covering receipts and disbursements up to that time; and shall present supplementary reports to the Executive Board when instructed to do so by the Board or by the President.

SEC. 6. The Auditor shall audit the accounts of the Treasurer each time the Treasurer reports to the Conference or to the Executive Board, and shall report his findings in writing.

SEC. 7. The Executive Board shall have jurisdiction over all matters of general policy; and shall have the power to fill vacancies either from its own membership or from the Conference at large.

# EASTERN MUSIC SUPERVISORS CONFERENCE

PHILADELPHIA, PENNSYLVANIA, MARCH 13-15, 1929

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M. Claude Rosenberry, Harrisburg, Pennsylvania.....*First Vice-President*  
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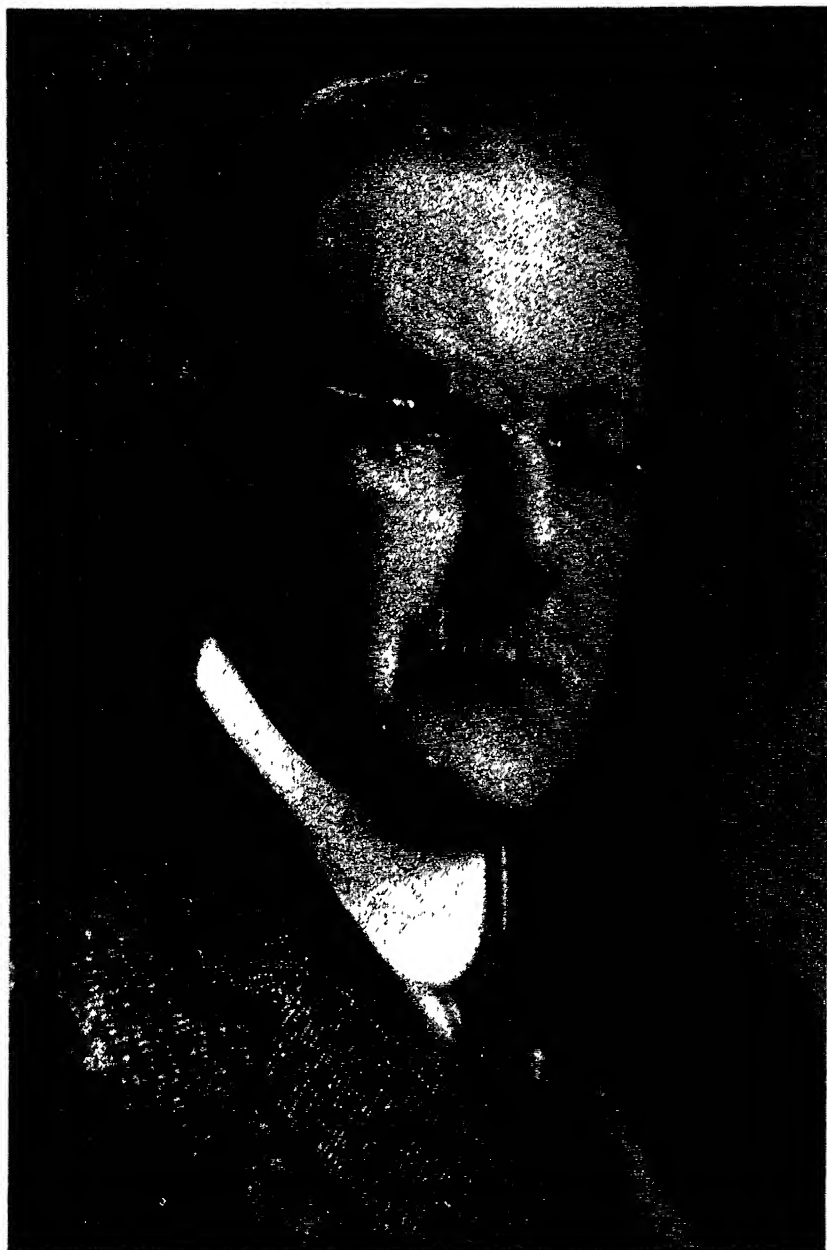
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DR. RANDALL J. CONDON  
*Superintendent of Schools, Cincinnati, Ohio*

OFFICERS FOR 1929-31

M. Claude Rosenberry, Harrisburg, Pennsylvania.....	<i>President</i>
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Anabel Groves Howell (1933).....	Wilmington, Delaware

PROGRAM

*"When music and courtesy are better understood and appreciated there will be no war."*—Confucius.

TUESDAY, MARCH 12

Registration and informal meeting in lobby, Hotel Benjamin Franklin.  
8:00—Meeting of executive and advisory boards.

WEDNESDAY, MARCH 13

8:30—Registration.  
Visiting exhibits.  
9:30—Formal opening of the Conference, E. S. Pitcher, President, presiding.  
Invocation, Dr. William Porter Lee, Philadelphia.  
Singing, led by George L. Lindsay, Philadelphia.  
Greetings: Dr. Edwin C. Broome, Superintendent of Schools; Hon. A. Mackey, Mayor.  
Response for the Conference, Ralph L. Baldwin, Hartford, Connecticut.  
Address: The Superintendent's View of Music; Dr. Randall J. Condon, Cincinnati, Ohio.  
Address: The University View of Music; Dr. Charles Beury, President Temple University, Philadelphia.  
Address: The British-American Field Day; Mrs. Frances E. Clark, Camden, New Jersey.  
1:30—General Session: Extension of Equal Opportunities for Music to All Children; M. Claude Rosenberry, First Vice-President, Presiding.  
Program, Westlampter Vocational School Orchestra, G. Paul Laundry, Director.  
Address: Let All the Children Sing; Florence M. Hale, Augusta, Maine.

Address: Piano Classes; Hazel Gertrude Kinscella, Lincoln, Nebraska.

Program, Cass Township Consolidated School Boys Chorus, Schuylkill County, Pennsylvania, Mary Muldowny, Director.

Address: To Him That Hath Not Shall Be Given; Dr. Lee Driver, Harrisburg, Pennsylvania.

Program, Pennsauken (N. J.) Junior High School Band, Wilbert B. Hitchner, Director.

4:30—Visit exhibits.

8:00—All-Philadelphia High School Night, George L. Lindsay, Chairman.

10:30—Lobby singing.

#### THURSDAY, MARCH 14

8:30—Visit exhibits.

9:30—Annual business meeting.

School visitation; elementary schools, junior and senior high schools.

12:45—Conference luncheon; F. Edna Davis, Chairman; Russell Carter, State Supervisor of Music for New York, Presiding; subject, Better Preparation for Better Teaching of Better Music.

Address: The New Preparation for the Music Teacher; Harry Klonover, Harrisburg, Pennsylvania.

Program, Edward Ranson, tenor, Boston, Massachusetts.

Address: The Better Realization of Educational Objectives Through Better Teaching of Music; Frank W. Wright, Deputy Commissioner of Education, Massachusetts.

Program, The Philadelphia Musical Fund Ensemble; Alfred J. Swan, Lecturer and Pianist.

4:30—Visit exhibits.

8:30—Concert, The Choral Art Society of Philadelphia, H. Alexander Matthews, Conductor; Charles M. Courboin, Organist; Dr. Thaddeus Rich, Violinist.

#### FRIDAY, MARCH 15

9:00—Exhibitors Association Meeting, J. Tatian Roach, President, Presiding; subject: Meeting the Needs of Music Supervisors, Present and Future.

Address: Songs and Choral Music; George H. Gartlan, New York City.

Address: Instruments and Instrumental Music; Victor L. F. Rebmann, Yonkers, New York.

Address: Music Appreciation; Franklin Dunham, New York City.

10:30—Sectional meetings; subject: A Balanced Program in School Music. *Elementary*; Mrs. Bertha D. Hughes, Utica, New York, Chairman. Address: Music Appreciation; Elsie M. Eckmann, Boston, Massachusetts.

Address: A Few Changes that would Result in a Better Balanced Program; Jacob Kwalwasser, Syracuse, New York.

Address: A Balanced Musical Program and Its Results In the Community; Laura Bryant, Ithaca, New York.

Address: Music Activities which Constitute a Balanced Program; Huldah J. Kenley, Pittsburgh, Pennsylvania.

Address: The Well-Balanced Program from the Standpoint of the Child; Jay W. Fay, Plainfield, New Jersey.

*High School*; Walter H. Butterfield, Providence, Rhode Island, Chairman.

Introductory remarks by the chairman.

Address : Junior High School Program; Maude M. Howes, Quincy, Massachusetts.

Address: High School Music from the Standpoint of the Supervisor Who Handles Her Grades as Well as Her Senior High School; C. Louise Dickerman, Windsor, Connecticut.

Address: The Supervisor Who Teaches His Own High School Music; Arthur E. Ward, Montclair, New Jersey.

Address: A Balanced Music Program in a Metropolitan Senior High School; Edward J. A. Zeiner, Brooklyn, New York.

10:30—Piano classes; Address: How Full Room Piano Classes are Conducted in Boston Public Schools; H. S. Wilder, West Newton, Massachusetts.

12:30—Combined In and About Club Luncheon, sponsored by the Philadelphia In and About Music Supervisors Club, Bruce A. Carey, presiding.

2:00—Demonstration program, E. S. Pitcher, Chairman.

Girard College Band, George O. Frey, Director.

Toy Symphony Orchestra, J. Lilliam Vandevere, Boston.

Children's Chorus from Germantown, Laura E. Ross, Director.

Girls Glee Club, Academy High School, M. J. Luvaas, Director.

Music Appreciation, Mrs. Frances E. Clark, Camden, N. J.

Class Lesson, 9B Students, F. Edna Davis, Philadelphia.

Junior Hundred, Girard College, Bruce A. Carey, Director.

Temple University Women's Glee Club, Minerva M. Bennett, Director.

5:00—Visit exhibits.

7:45—General session, Mrs. Frances E. Clark, Camden, New Jersey, Chairman.

Program, Settlement Music School Orchestra, John Grolle, Director.

Address: Creative Music in Education; Mabelle Glenn, President M. S. N. C., Kansas City, Missouri.

Program, Mrs. Emily Stokes Hagar, soprano.

Address: Musical Conditions Abroad; Dr. James Francis Cooke, Philadelphia.



Cantata, "Dryad's Kisses" (Riley-Miessner) Philadelphia Normal School Glee Club, Joan Easley, Conductor.  
Social Dancing.

SATURDAY, MARCH 16

Sight seeing trips to Valley Forge, Historic Philadelphia, Victor Talking Machine Company.

### RESPONSE TO ADDRESSES OF WELCOME

RALPH L. BALDWIN, *Director of Music, Hartford, Connecticut.*

The members of the Eastern Music Supervisors Conference are grateful for the hospitable greetings voiced by the official representatives of the City of Philadelphia. We fully appreciate the honor paid to the Conference by the presence of Mayor Mackey and Supt. Broome and their cordial and inspirational messages.

The Conference owes a debt of gratitude to President Elbridge Pitcher for the excellent program prepared for this the eleventh meeting; and we wish to acknowledge our deep appreciation to George L. Lindsay and his assistants for the excellent program of musical and educational features promised for this meeting.

During the long and eventful history of our country, Philadelphia, the Cradle of Liberty, has been the scene of many of the most important steps in its progressive evolution. Important events taking place in Philadelphia have attracted the attention, interest, and activity of our New England ancestors from the earliest Colonial days, and the roads hither have been well worn by the people of the northeastern territory.

The making of the Declaration of Independence in 1776 brought hither Bartlett and Whipple of New Hampshire; Hancock and Adams of Massachusetts; Hopkins and Ellery of Rhode Island; Sherman and Wolcott of Connecticut; Morris and Livingston of New York. The eastern colonies were again represented at the writing and adoption of the Constitution in 1787 where they labored with Washington, Jefferson, and Franklin in the inception of that epoch-making instrument. In larger numbers our ancestors journeyed hither to attend the Centennial Exposition in 1876 and many were drawn here again to observe the Sesqui-Centennial of more recent years.

Besides these principal outstanding events, Philadelphia has been the scene of many political, educational, and professional meetings of national significance, epoch-making events in many instances.

Therefore in calling the eleventh meeting of our Eastern Music Supervisors Conference in this city, we are following the example of our early ancestors and the traditions established by many learned and scholastic institutions.

Mindful of the glorious history of Philadelphia, of the worthy achievements of William Penn, Benjamin Franklin, Robert Morris and their illustrious successors, may we find here during the present meeting a new perspective of the status of our present civilization, a new sense of American culture, a fresh standard of artistic achievement, and renewed instruction and inspiration for the professional and educational tasks of the future.

## THE SUPERINTENDENT'S VIEW OF MUSIC

DR. RANDALL J. CONDON, *Superintendent of Schools, Cincinnati, Ohio.*

I come to you today, bringing you greetings from a city that has ever cherished music. This fall, in October, Cincinnati celebrated the 50th anniversary of the building of Music Hall. Perhaps some of you younger people may not know that Music Hall was built by Cincinnati following the first May Festival Chorus by Theodore Thomas, who was in that city at that time, directing music and stimulating it. The city came together and said, "We will celebrate the 50th anniversary and fifty years of history of Music Hall as the heart of the city." Then they asked the schools if they would have a part and I said, "Of course we'll have a part." The school year had just begun and I said, "We haven't any material on hand, but we will come to Music Hall and for two weeks we will teach school in Music Hall." We occupied sixty thousand feet of floor space in giving an exposition to the people of that city of educational value, and the thing that we placed first, because it belongs first, was music. Through all the days of that convention we sang the songs of Stephen Foster, who lived in Cincinnati, and with our combined high school orchestras and our choruses we not only filled the great Music Hall itself but in our great demonstration, song and art and beauty and creative activity and loveliness was expressed to the people of that city as the things in education that are most worth while. Oh, you can put on exhibitions of papers in arithmetic, of papers in grammar and history and geography and all of those things; they may be done, but there may be little of educational value in them.

Last Saturday, the School Masters' Club was discussing this topic: "Where shall we go for our implications for education?" they had one man who told how they should go to history for the implications expressed in education, and one man who said they should go to psychology for the implications that should be expressed in education, and so on. The last one spoke for philosophy and that, of course, was the most fundamental and the finest of them all. When they were through, I said, "I am not a member of this committee. I don't want to take issue with your implications; they are all first-rate, but they are not fundamental enough; for they seem to imply that learning and knowing are education and they may, as they are used, lead to education; but fundamentally, intellectual power in itself may be very far short of education. There is an implication in this country that all children cannot be educated, that there are only some that can be educated." So after I had laid down a few things that I said I believe about our popular implications about education not being fundamental, I said I wanted to put down a few that I believed are most fundamental and upon which our whole educational scheme must be built: First that beauty—music and art and the drama—is most fundamental to education and unless we begin to build our education upon such things our structure is hardly worth the building; and, second, that all children can be educated, some in one way and some in another, and it is our business to find out how they can be educated and to so shape our program that education shall result from those

things that we bring to them. Then I laid down two other most fundamental things: "I believe these are more fundamental than all, that the seeking in itself is far more of educational value than the finding, that the going is more fundamental than the arriving; and that in music and in art and in some of these other things we are pointing the way, we are creating the atmosphere that makes people willing to seek that they may find and to knock that the doors of education may be opened to them." So you and I, as we are engaged in this phase of education that helps to create this atmosphere under which education may take place, are engaged in the highest and, I believe, the holiest of all pieces of educational work.

I was delighted when I came in and picked up your program to find on the covers of this publication, "Music Study Exalts Life." If it did not, it would not be worth the doing. Nothing in education that does not somehow exalt life is worth the doing, and we must somehow shape all our educational philosophy in such a way that it does exalt life. Then, on the front page, I was delighted to see the old Liberty Bell and the first and the most fundamental, the keynote of all our education in America, struck by this old Bell of Philadelphia; for that sent out that note of freedom and liberty, setting men's spirits free, making clear that all children and men and women should have an equal chance to develop whatever abilities they have been endowed with. So the Liberty Bell not only strikes the keynote but has been playing through our history the symphony that brings together all our meaning. Then I turned to the inside and discovered what I didn't know before, a picture of Benjamin Franklin sitting at the instrument that he himself had invented. Well, of course, these Philadelphia people have told you about Franklin and Morris and all the other people that are of Philadelphia and of Pennsylvania, but I am very grateful that they have left for me one man who played a very important part just before that Declaration was signed, Thomas Jefferson.

I made a pilgrimage to Monticello some three or four years ago. I went on purpose to come under the inspiration of that great soul, that lovely spirit, that one who had written those matchless sentences and great sentiment into our Declaration of Independence. As I came into the hall of his home, I saw standing there the music rack that he himself had made with his own hands, the rack before which he had stood with his violin, playing those tunes that gave expression to the aspirations of his soul; for I remember that when his boyhood home was burned at Shadewell, just down below the hill in the valley near Monticello, nearly everything was destroyed, but that Jefferson had saved that priceless possession, his violin. He played it through life, he played it here in Philadelphia (I am not sure he played it when he was writing the Declaration of Independence; I think maybe he did, because there is so much music in that!) and I know when he was President he played it. He wrote letters about the education of his two girls whose mother had died and he emphasized over and over again that music be an essential part of their education, and drawing—that was the word used in those days instead of art. Then he emphasized one other thing, and I think they go side by side: that every girl and boy ought to be so educated that

they will know how to do some and many useful things in life; and he emphasized in the education of these girls the home housework, being able to make a good pudding, to take care of a bed, to care for a room, along with music and art, the fundamental thing.

You and I, I suspect, know a good many people who cannot read and write but who are well educated; and one indication of that will be that their daily work is conducted in such a way that it adds harmony to life, helpfulness, kindness, fellowship, working together with others. So out of daily toil comes education, more even than out of books themselves. I have seen, and I suspect you have, a good many college graduates who seem to be very poorly educated. Now it seems a strange thing that the college until recently placed very little importance upon music. They have been too busy, have had too many other things to attend to, to bother with music! I rejoice that there is beginning to come in now in the more intelligent colleges an appreciation of the place of music; and let me say this with all the emphasis that I have, that throughout education and educational institutions, from the kindergarten to the post-graduate work, unless somehow there is music woven through it all and finding a place in it, then that educational institution is not worthy the finest name of culture and refinement and the development of life. I rejoice today that Temple College has been wise enough to give a degree to one of your great leaders and that its representative is here today to speak. There are colleges today throughout this country that seem to realize that music has an essential and a necessary part and place in education.

I wanted to bring to you some expression of the superintendent's view of music. I want to speak of the work and of the great opportunities for educational service and for the development of life through the work of the Directors of Music; that you should think of yourselves not only as teachers of music, but that somehow you should think of yourselves as called to this great opportunity of directing the music in such a way that it shall make for the enrichment of life and for the outcome of fine, soulful character, in citizenship and in all its relations. Directors of Music, you used to be called "Supervisors of Singing." I wouldn't use any two phrases to give a finer contrast between what we are thinking of now and then than such expressions as that: Supervisors of Singing; for we thought that was the end of our musical work in school. I want to go one step beyond that. I have read through your program and I notice that most of the titles of the people who are on the program are still too limited; some of them are Directors of Musical Education, and that is, I think, better than most, or best of all except the one I am going to give you. Some of them are Directors of School Music, some of them are Supervisors of Musical Education. But I want you to think of yourselves as Directors of Music, not only the choral work, not only the orchestra work and the instrumental phases, not only as Directors of Music within the schools themselves; but, if your city is not too large, I want you to think of yourselves as the Directors of the music of your community. If your city is so large that no one man or woman could direct all the musical activities of that city, like Philadelphia, Pittsburgh, New

York and many of these others, then I still want you to think of your office as so important and so exalted and so purposeful and so full of opportunity that it is your business to think of all that you are doing for the children and of all the city is doing for the musical education as somehow coming within the scope of the theme which you must take into account.

I was superintendent twenty-five years ago in a little city a long way off, out in the Rocky Mountains—Helena, Montana; and I had a very good teacher of vocal music and a very fine teacher of orchestra work. For good reasons, they both resigned, and I said, "Now is the chance to do what I believe ought to be done, that the Director of Music of the city of Helena, Montana, should take into account the whole sweep of this thing." Then I began to say "Where can I find that man; where can I find him?" Just about that time I had heard about what Will Earhart was doing down in Richmond and so I made a trip there to see him, to see what he was doing with his orchestra, not only in school but the community orchestra; and so I said, "You're the man I want." He was just about ready to accept when I received a challenge that took me away from Helena down to Providence, and he decided he might as well go to Pittsburgh and put in his work there. There, as wherever he has been, he has been expressing this same thing that I am trying to emphasize: if you have a chance, magnify the importance of your work so that it shall be thought of as touching the reading, as touching the dancing, as touching the Sunday School, as touching the community chorus, as reaching far out, and you yourself are ready to begin with and work in harmony with all the other forces in the community that are making for education and for the refinement of life.

Well, we not only began to teach music in the public schools of Cincinnati in 1851, but we have been keeping it up and we have been touching the life of that city and the people of Cincinnati will tell you today that the children's chorus, when they sing in the May Festival, carries them a little nearer Heaven than anything else. We have wonderful adult choruses of course, and the Symphony Orchestra plays, and they are all very lovely; but when the children's chorus sings, with a soul and interpretation and with a power that is almost beyond belief, then the people know that they have been just lifted up and that for two years the city is going to be finer and better because they have listened to the singing of unspoiled children.

When I met with our Supervisors of Music last June, I said to them, "It is a wonderful history, stretching back over these seventy-five years; but it is not enough. We must have for this year a program which goes beyond anything that you have done, at least an extension of it, and it shall bring into play these four things. First, a great boys' chorus that shall be made up of the finest singers in the schools of boys of this whole city; perhaps 250, perhaps more, perhaps less—just the cream of all the finest boys of this city picked out as the best singers, to be brought together under one of our most skilful teachers.

Second, I want, during the year, to have given a great symphony concert by the combined and finest of all of our high school players. I don't want it to be any just make-believe, I don't want it to be just a good concert,

but I want it to be a downright first-class thing in every respect, a symphony concert that is better than the Cincinnati Symphony Orchestra can play; and I think we can do it. (I might say that in April, under the direction of the Assistant Symphony Orchestra Director, that concert is to be given; then the people will realize what great power and development has come in these recent years in instrumental playing; and I think you will be pleased in knowing that we are going to charge admission and use the proceeds to send a great company of our selected players to the National High School Orchestra Camp, that they may have a chance to take part there.)

Third, I said, there must be the same chance, an equal chance in every respect, for the fine education and development of the talented young people among the colored race that there is for the white. Now, that does not mean a separate music school—that is not what we are after; but it shall be taught by the finest teachers from the colleges and the conservatories, and it shall be organized in a school, one of our own schools, where, when the colored people come, they shall know that they come with their heads up and are equal to any other person, no matter what his color may be. I have called in the Directors, the heads of conservatories, and I have begun to organize this thing; and while we shall not have many students this year, there will as the years go on be a great conservatory of music in the public schools, open alike to colored and white, where talent shall not be denied its opportunity because of the color of the skin that conceals the talent.

The fourth thing, and I believe the most important, that I want you to be everlastingly alert to this year is to discover unusual talent among these children and to see that they have a chance; and if mathematics gets in the way of the finest development in music, then mathematics must give way; if science gets in the way, then science must give way—whatever gets in the way must give way to the fine development of young people with pronounced talent in music. We must see that they have master teachers, that they shall come under the instruction and the impressions of people who can fill their souls with aspiration, not ambitions—that isn't what we're concerned about; but we are everlastingly concerned about cultivating inspiration and aspiration that reaches up and out and beyond to develop the very best there is in you.

Now, it is because I believe so deeply in the value of music to the development of life and its use in educational institutions for this purpose that, when I had a chance as President of the Department of Superintendence, I said, "Now my chance has come and I will make use of it to impress upon the superintendents of this country what they are not always conscious of, this value of music." So I took it up with Joe Maddy and I said, "Mr. Maddy, can we assemble, do you think, an orchestra, the finest orchestra that has ever been assembled, and can we take them to Dallas and have them play so that the superintendents will never forget, never be able to forget, that music is one of the most important things in education?" and he said, "Yes, I think we can." So he and Mr. Giddings of Minneapolis and Mr. Warren and some others came over to my place to plan it out and I remember how we looked out over the hills and began to plan how we could bring to Dallas

something that had never been known before in the National Education Association, and especially in the great Department of Superintendence. When we had the thing all organized, I sent out a letter to every department and said, "Do you want some music to help your program go?" and every department but one said they would be delighted. To some we furnished bands, to some quartets and to some instrumental work of various kinds. But there was one group so busy with their program that they said they couldn't be interrupted; that was the Research Department, trying to find out what in education is most worthwhile, so busy with their program that they couldn't admit music to it! This is how busy they were: my son-in-law went in the afternoon to the Research Department and I asked him, "What did you get?" "Well," he said, "Not very much." I said, "I didn't expect you would; but what did you get?" "Well, I think I got enough to pay me for going," he said, "for I discovered they had been busy, two committees for a year; and this is the conclusion of all the studies that they have made on school buildings: that buildings in the south are more likely to be open than they are in the north! And, second, that large buildings are more likely to have open play rooms in the basement than small buildings!" I said, "You didn't have any music did you?" "Oh no, there wasn't any music." Now, I don't want to paint that too seriously because I am busy just now trying to raise a million dollars to carry on research for the Department of Superintendence; but I want their work to be a study into those things that are fundamental and serious in life, for many of the things that go by that name, whether carried on by you or anybody else, are hardly worthy the study that they are given. But if, placing a little child and his opening soul in the midst, we can study those things which minister to life and give him those things which make his life richer and finer, then it is worth all the study we can give to it; and I hope the Department of Superintendence finally will be in charge of a research which will enable them to carry on the great studies such as Mr. Broome has carried on so beautifully here in the Philadelphia curriculum in the last three years or more, and to find those things in education which are most worth while.

Now to show that that meeting at Dallas did come to something, I want to just give you two illustrations. I didn't stop when the orchestra had played; I planned my whole program to emphasize the spiritual things in life, the things that I think are most worthwhile; for, while I do not decry science, it has had so much emphasis that I feel such things as you are standing for in other divisions need to be given a little more emphasis. I planned my program so that through the week there should be a culmination and then on the closing evening that great orchestra should play the moods of life. You have heard them, of course, play at Chicago and Detroit; but I doubt, unless you were at Dallas, if you ever heard anyone play in such a way as to sweep the souls of people who listened as this orchestra did on that evening. And when the last note of their orchestral number, *The Moods of Life*, had been finished, I asked them to strike a chord and the audience to stand while we sang, "Now the Day Is Over, Night Is Drawing Nigh." As that orchestra joined with that great chorus in singing, then you knew

that educational values had been exalted; for the emotions of life, the heart, the soul, had been touched as they never can be through those things which do not deeply stir emotions. And that wasn't all, for I got into a taxi and rode back to my hotel with Henry Bailey and I said, "Mr. Bailey, I heard America singing tonight," and he said, "I did too"; and I said, "I want you to go straight back to your room now and interpret, as only you can interpret, what that meant." He sat up until two o'clock and at seven o'clock in the morning he came in and said, "How does this suit you?" He had taken the theme, "I Heard America Singing"; and I said, "Now this is what I am going to do; I'm going to have our old Printing Trade School in Cincinnati print this as a beautiful piece of printing, and then I'm going to get the executive committee of the Department of the Superintendence to authorize the executive secretary to mail a copy of that to every superintendent in this country." Perhaps you've seen it and remember it—it closes like this:

"No one who saw these young men and women and heard them play will ever forget it. It was like a vision of the world that is to be, a glimpse of the company of every nation and kindred and tribe before the throne of God, whose anthem of praise is like the sound of the sea. And then, led by this youthful orchestra, the audience sang,

"Now the day is over,  
Night is drawing nigh;—  
When the morning wakens  
Then may I arise,  
Pure and fresh and sinless,  
In Thy holy eyes.

"And I heard the great true heart of my country singing as never before, and the harmony was as rich and deep as human brotherhood itself."

And if you and I, as teachers of music or any other subject, have a lower vision than that, we shall never rise to the height that it is possible for us to attain. I ask you teachers of music to exalt, not for yourselves but for the children of the community, the great value of soul culture that there is in music!

I had a good many letters after that meeting, but I am just going to quote you two from members of that orchestra. One from a little girl in Idaho, who said: "As a member of the National High School Orchestra of 1927, I want to tell you how much I enjoyed playing before you and the pleasure I got from my entire stay in Dallas. Of course, the Thursday night concert was the climax of the week but next to that came the Vesper Service Sunday" (and I rejoiced in that, because from 75 to 90 of these young people had played for that Vesper Service). "The whole time was packed so full of thrills that I could not pick out the biggest ones. It was one of the most wonderful weeks of my life and I want to thank you for making it possible."

Here's a letter from a boy from Missouri. He says: "I learned more about music in the one week I was there, than I ever dreamed was to be



known. It was the most wonderful experience of my life and I doubt if I will have anything equal to it."

Our days go by, full of routine day after day, and very little happens to them, and then something, a great vision, a wonderful experience comes to us which makes our life from that point on different for all time; and to these young people who played at Dallas, to those who played at Chicago and at Detroit and to those who were in camp under the direction of Maddy, had come an experience that will never make their lives anything but great and fine and holy.

I had a letter from Sarah Louise Arnold last year; she had been sick and I wrote to her, expressing my very great appreciation because of the inspiration of life I received when I was beginning school more than forty years ago, that helped to establish in me the standards that actuate the ideals that should actuate a superintendent. She put into the letter a very significant sentence: "A democracy requires from all its folks that they share their understanding with all who come their way, and leave behind something which will give a life to all who are climbing toward understanding." Because you teachers in music are helping to bring people into understanding, to give a lift toward a better understanding, is why I am here this morning, to express this great appreciation for your work and the service which you are rendering. The prophet, when asked to speak of teaching, said, "No man can reveal to you ought but that which already lies half asleep in the dawning of your knowledge. The teacher who walks in the shadow of the temple among his followers, gives not of his wisdom but rather of his faith and lovingness."

May you teachers of music walk in the shadow of the temple, and out of your faith and lovingness may you give that to the other teachers of the schools and to the children and to the city, that which shall help to bring about a better understanding, to make democracy more secure, that which shall help to lift us all into a finer and better understanding.

## THE UNIVERSITY VIEW OF MUSIC

DR. CHARLES BEURY, *President Temple University, Philadelphia.*

I am here to extend the greetings and welcome of the colleges and universities of this city to you. I should have been on the program at the beginning for that purpose, just to tell you that we are really in sympathy and believe in music and that if we have been slothful in the past, we are coming to the position where we begin to rightfully understand and appreciate the real merit of music, not only in our colleges and in our schools but in our lives and in what it must mean to all of us. I am amazed at the progress that has been made; going back to my high school days in the central part of this state, I can distinctly recall that we had practically nothing in the way of musical instruction and very little in the way of musical inspiration. Contrasting that condition with the music at Temple University today, it is astonishing to me the emphasis that is placed upon it. Here is

an institution with more than twelve thousand students, and leading in the work is the work of music in many, many phases.

We were mighty pleased, for instance, just a short time ago, to give the degree of Doctor of Music to Mrs. Clark. I am thinking of the days just a few months ago when Mrs. Clark's name was suggested for this honorary degree and of the enthusiasm with which the committee on degrees and the faculty of the University approved of that degree and Mrs. Clark as the woman who should most rightfully receive it. (Applause).

That is typical of the attitude at least of my university here and it is not hard to find just why we have gone so far ahead in this particular line of education. The great master founder, Dr. Conwell, was a tremendous lover of music, and when the institution was just a small college, almost a glorified high school, really in its preparatory stages, Dr. Conwell because of that great love for music which he had, because he believed in it, insisted that real emphasis should be placed upon a musical program throughout our university; and so today we find a school of music as one of the twelve departments of the institution. We have a conservatory, centrally located in the very heart of this city, with two branch musical centers in other sections, and we have the part that you are more interested in in connection with our teachers' college. We have 3300 students in that one department. In that department is this section known as the music section and it plays a big part in that particular work. We have all kinds of music, not only for the preparation of teachers and supervisors but all kinds of music in every phase of the University life. It is very pleasing, of course, to know that Dr. Broome finds those who have been trained in music at Temple University very well equipped to do the task that they are sent out to do; that Mr. Claude Rosenberry has seen fit to fully qualify and praise this department in Temple University, so that what your President, Mr. Pitcher, has said, that Temple has been aggressive and a leader in this field, is absolutely true.

As I said in the beginning, I am astonished at the tremendous strides that have been made since my undergraduate days in the development of real musical programs in at least certain Universities in the land. I wish to congratulate you on the fortunate subject which is the element that you are dealing with as your real profession. Music has many sides to it that appeal to the educator alone. I think it was Dr. Eliott who said that perhaps music was as fine a mental training as any other subject that could be found in the curriculum; it has that element of training but it has other elements—its real cultural value, its intellectual value, its recreational value, its soul-stirring and up-lifting and inspiring values; these things are part of the study of music, of its practice and use that make it a real part in your lives. I feel this too, that music as it is taught can readily become something more than the daily routine that most studies assume after a time. In the field of music education, the time comes more quickly than in other subjects, when you have a musical language, when you begin to master it, when you get the real thrill out of your studies and out of your work; in that respect, too, music is a tremendously fortunate thing for you who are so interested in its development and in its teaching.

We are very happy indeed that you chose Philadelphia for this conference. You are going to help us; I know you are going to inspire the colleges and universities as they are touched by these meetings to a deeper and better appreciation of what music may mean; we hope we may be of some assistance to you.

## THE BRITISH-AMERICAN FIELD DAY

MRS. FRANCES E. CLARK

We who are accustomed to gathering in these great conferences have become welded together in so great a cause that we are not quite able, I think, to understand and appreciate the motivating spiritual power that lies underneath these meetings of ours. It is difficult for you of the younger generation to imagine a time when there was no such thing as a Supervisors Conference. Meetings there had been of the Music Department of the N. E. A., where music met the other phases and branches of education to try to hold up the banner as best it could; but the meetings were small, always scattered, and there was never an opportunity for supervisors to come together and thresh out our own problems, to meet and try to justify our own processes, devices, procedures, to learn of each other better methods of doing the task we had undertaken.

It was a marvelous thing when out of an entirely impromptu gathering there was born the Music Supervisors National Conference. You all know the story of how that happened to be—we have often used the word “happened.” Things like that do not “happen”; there is a power that directs us far beyond our weak possibility of understanding. And so there was that little group of us down in Keokuk twenty-two years ago now, who were guided in carrying out the feeling of us all that we needed an opportunity of this kind. There are two present in this conference this morning, besides myself, who were at that meeting: Mr. Charles H. Miller of Rochester, and Mr. Clarence C. Birchard of Boston. (Applause.) Out of that meeting has come this urge upon all of us to meet in our various sections and in the great national body. It is incredible that it is so young and yet equally incredible to see how very great has been the growth. There will sit in these five sectional conferences being held this year from seven to eight thousand supervisors, special teachers and friends of school music. There were five thousand, as most of you know, under one roof at the national meeting in Chicago on last April. So the cause of school music has become one of the most vital factors in education that exists in this country today.

All of you who have really sensed the responsibility of your occupation, if you have felt the great missionary urge to give to the children everywhere this beautiful thing of music, have felt within your soul the urge to democratize, so to speak, the most beautiful in music for all the children. We shall hear this afternoon from some of you the possibilities of equalizing the opportunity of all children, but we know that even now, in spite of our efforts, there are many thousands of children that are not yet permitted to

taste of understanding, of knowing, of appreciating and having the music of this world come into their own personal lives.

As I heard it defined a few days ago at the Southern Conference, appreciation of music means "individual response to tonal beauty." That is very short but very inclusive. I am always so proud to say that my ancestor, John Elliott, the apostle to the Indians, was the first great music missionary to this country; for as Cotton Mather put it, "he taught the Indians to sing ravishingly." We can hardly appreciate that; and yet the soul of the Indian is filled with music that we can scarcely understand. And so there has come that spirit of zeal to carry this beautiful thing that we have into the uttermost parts of the earth.

There has come to us an opportunity that nobody could have planned, nobody could have foreseen; and nobody can now foresee the marvelous thing that shall come out of it. At the meeting in Chicago last April, we sat down to a breakfast at 7:45 one morning, arose at 12:30 and no one was weary. We sat down to celebrate the 21st anniversary of our Conference. One of the speakers was Mr. Percy Scholes of England who had come over to see what this was all about. He came and saw and heard, and was conquered. That evening, after another session, he called a group of us together and said to us, "England has nothing like this. I have never been so thrilled in my life, to see and hear your great programs, to see the enthusiasm with which you stand down here in this lobby and sing like angels, with which you give of yourselves to this marvelous work. I have never dreamed of anything like it, and we in England do not have it. There is nothing like it on the Continent. We must have it and you must come over and bring it to us. Now how can it be done?" Well, it was enough to set us all off and we at once became fired with the enthusiasm of a response to that truly Macedonian call. In the spirit of the ancient crusades we said at once, looking one to the other, "Why, this must be done." We had no other thought. There was not even any argument in the matter. It must be done. So at once Mr. Scholes said, "If you will appoint some of your group who will be in England this summer, I will call together the leading musicians of England and we will see what can be done toward organizing an informal meeting to be held in London."

Our committees were organized almost instantly; the meeting was held on the 7th of July in London and I was your representative, your ambassador of school music to that great meeting. Something like three or four hundred people attended in the different sections, morning, afternoon, evening; I spoke four times and never for one minute in all those addresses was I myself; not myself at all, but you; it was just simply an embodiment of the voice of somebody giving the message of school music in America, your plans, your working out of all the things that make our music so thoroughly worthwhile.

At the beginning of the meeting there were great stacks of telegrams from people all over Great Britain and America, wishing us well, wishing they might be there, interested in the plan. In the half hour that had preceded the meeting, Sir Alexander MacKenzie and I were to have stood on

the platform and receive; Sir Alexander had been in an automobile accident and I had to do it myself; but when that meeting began there was a spirit of beauty, of comradeship, of willingness to cooperate, of wanting to understand, that was the most wonderful thing I have ever seen in my life. Those so-called cold-hearted English people were just as warm-hearted and appreciative as any group that ever could be brought together.

The result of it all was that in the evening meeting the resolution was brought forth by Lady Lowden to organize an English-American Conference, bringing together the great English-speaking nations through music, the universal language, the one bond that is common to all peoples of all the world but most of all to those having a common language. If we might come together having that much to start with, then there was the hope that we might invite to us all the peoples of the world and come together in a great organization through music toward world peace. Lady Lowden put it in that way, that it was her hope that through music, the one universal language, the one great universal bond, we might start a movement toward world peace which could reach the heart of the world as no other movement could.

So it was arranged that the first meeting should be held this summer in Lausanne, Switzerland. As you know, the World Federation of Education is to meet in Geneva July 24th to August 3rd; and we purposely placed our music conference following it, overlapping one day, August 2nd to 8th, at Lausanne, just down that beautiful lake of Geneva about twenty miles. We have done that so that educators in large numbers may go down to the music meeting and in turn that those of you who go to Lausanne may go to the Geneva meeting. Many of you will want to go two weeks early and have the privilege of visiting the schools of London and nearby. Their schools run on into July, and will be open to you for visitation.

I trust that we shall have a representative group from America at Lausanne this summer. Many groups are forming everywhere all over the country, and we shall meet there, exchange ideas, with a large group of the really great musicians of England, Scotland and Wales. We have much to learn from them; they have much to learn from us. May the spirit of the missionary which has imbued us all from the beginning of these conferences be with us in Lausanne and help us to carry the gospel back to the mother country and all countries, as a real music crusade!

### PROGRAM

Westlampter Vocational School Orchestra,  
G. Paul Laundry, Director.

Reminiscence, The Merry Peasant.....	<i>Schumann</i>
Overture, The Jolly Bandits.....	<i>Benisetti</i>
Hungarian Dances Nos. 7 and 8.....	<i>Brahms</i>
Minuet from Serenade in E Flat.....	<i>Mozart</i>
Little Marriage, Bachelor Hills.....	<i>Zembrick</i>

## LET ALL THE CHILDREN SING

FLORENCE M. HALE, *State Education Department, Augusta, Maine.*

When I heard your fine applause and realized how you were enjoying this wonderful rural orchestra, I thought of a time when I went out speaking through my state when women didn't speak quite so much in staid old New England as they do now. It was at a time when women's rights were very much in the foreground. I, having all the rights I could very well manage, was not speaking on that particular subject; but I was suspected in this little rural place, where they were "agin" that procedure, of having a banner, "Votes for Women" in my pocket; and so the men, being opposed to any such "gaddings" of the feminine sex, put off my appearance on the program until they had had almost everything—music, games, refreshments; and, finally, when the evil moment could be no longer averted, the chairman walked up to me and said, "Well, I suppose I'd better introduce you now or do you think we'd better let them enjoy themselves a little while longer?"

I would like to take you all with me back to the Christmas season and far away from this city of Brotherly Love to a little country railroad that we call the White Mountain Branch, back in the State of Maine. At the Christmas season I boarded a train at the twilight hour one night to go up through that beautiful wooded country where I was to address a little gathering of school people and citizens. I wish you could all see that scene because it was so peaceful. I felt as though I were a character on a Christmas card, as I went through that snow-clad region, with the pines and the firs and hemlocks along the railroad track, every now and then stopping at a little village where far-off twinkling lights in the little homes showed happiness and peace and love. And, sometimes, looking through the windows, I saw a rosy lamp on a little supper table and around it I could see a little family group, the baby in the high chair and the father in his shirt-sleeves, a picture of home such as we hope never to lose entirely from this civilization that is becoming so very mechanical that in the cities they know not what home really is any more. I arrived at the little town where I was to speak and was driven through the snow, coming down like those old paper weights we used to have when we were children (you shook them and inside stood the little church, that was then covered with little specks that looked like snow, and we remember the beauty even to this day.) I drove up to the hotel and as I entered, with the burning logs on the fire-place and an air of home about the place, a Victrola of one of the best makes was over in the corner and on it was being played those beautiful Tales from Hoffman, and then Rubenstein's Melody in F. I signed my name and ascended to my room; there were no locks there, like Arcadia—"neither bolts to their doors nor locks to their windows."

Then I went out to the evening performance. First of all there came out a little orchestra from a combination of rural schools, only about a third as big as this orchestra that you have seen here; that was followed by a little group of all the children they could muster in those few little rural schools, and

they stood and sang a combination of Christmas melodies—"It Came Upon the Midnight Clear," "Oh Little Town of Bethlehem," and all the others that have lifted your spirits and mine through all these happy years. And through that whole meeting was joy, and with the people was great harmony, and all over the town were clean, nice homes and things that represent the best in our American country life. Now, I am not going to say it was all because of the music that they had in those schools, brought by a splendid supervisor who through ill health couldn't be elsewhere and so was glad to give those people the benefit of her fine training; I am not going to say that that was wholly responsible for the clean wholesomeness and the good appearance of the homes and the towns, and the harmony and the beautiful outlook on life; but I think the music had an over-powering influence upon all those things.

The next week I went to another portion of the state, no poorer and no less lacking in ability among its children; but the picture was quite different. A dirty train, houses along the railroad track that needed paint and windows with panes out. I went into the hotel and the clerk said, "What do you want?" and I felt like saying, "Someone to say good-night to in a pleasant sort of way"; but I just murmured, "A room." There was no fire-place, no Victrola to cheer things up, and I went to my room where I found a notice, "Do not steal the towel or pin tray!" I speedily felt my face getting healthily dirty because it seemed to match all the rest of the surroundings. Then I went to the meeting where I was to speak. The people came in, only two or three willingly, and others who had been prodded to come; and the children came to perform, but instead of the beautiful Christmas melodies there were three or four of the most objectionable of our jazzy songs, little girls eleven and twelve years old getting up and singing the cheapest sort of love songs and trying hard to learn every word, taking just as much time as would have been consumed in learning the lovely verses of "It Came Upon the Midnight Clear." Now those are some of the reasons I am so willing, so anxious to do what I can as a supervisor of rural schools to bring this life and beauty and joy that you have all the time into the lives of many of these children, back home and in other states, that know not what the melody of life or the beauty of existence is because there is no music in the school or in the home.

I am asking you all if you, as music supervisors, wish to help us who do the more prosaic things, to study with us the ways and means by which we may bring it to pass that such a picture shall not be found in any community over this country, when some years have passed away. The best thing that I know of to study, since you of course in your music work have only a comparatively small amount of time to study the rural situation, is the history of the schools of Denmark. A new book that has just come out, "The Danish Folk School," by Olive D. Campbell, is one of the very best textbooks for rural supervisors who wish to get their message over to the country people; for we see in that book that Denmark, recognized by all of us rural people to be the outstanding country in its successful solution of the rural school program, has built its whole progress not only in rural school

life but in rural community life on the Danish Folk Songs with their wonderful message of cheer. On the cover of this book of Miss Campbell's is the picture of a plowman. It might have been one of Millet's. And underneath, the motto that I would like to see over every rural assembly hall or church, "I sing behind the plow." Isn't that the solution? When we get these young men and women realizing that they can sing and find the dreams of their lives in the homelike duties, we shall then have kept them on the farm and not have sent our best element away.

The Danish love of home is apparent in all their songs. I brought just one of the Danish folksongs that I want to read to you:

"I am just a simple farmer,  
Downright and plain,  
And yet I love my modest (hovel).  
All over my little home  
Are green blossoms fair,  
With color and perfume.  
Mine is the clear spring,  
Mine is the fresh breeze;  
I grew up to the song of birds,  
Learned a little of them too.  
  
I sing when the impulse comes,  
To fly, light and free.  
I sing behind the plow,  
And to the sound of the mowin';  
Hills and woods give back my song,  
And when I am weary with toil  
And day is done, my spirit is fresh,  
My mind at ease, I am happy and free.  
I would not change places with any man on earth,  
Nor will I leave this spot in the north."

That is one of the most widely quoted, so Miss Campbell says in her book, of Danish songs and embodies the part that music has played for generations in the education of rural people of that country that is considered an ideal when it comes to the solving of the country school problem.

Now, I thought today I could help you most in the time that was mine if you would let me speak informally. I want to get down to some of the ways in which I think we really can work together. We have talked of this for a long time but until we lay our plans, we rural supervisors, you music specialists, we shall not get far ahead on the thing we want to do. I have mentioned one thing—try to get a bird's eye view of what the rural school program is and what part music can play in it, and how much time can really honestly be given to that.

Another suggestion I would like to make is that you as a convention here assembled, before you give up your meeting, do something definite along the line of seeing that more music is put on the programs of the National Education Association and on the programs of the State Associations. Now, I mean not only orchestra music or fine solos or wonderful piano accompani-



ments; I mean talks on music, some big addresses that shall inspire those people that are not studying the special subject the way you are, to see what their schools are lacking when they do not have music in them. I have not been to very many of the programs of the National Association where any music speaker has been placed on the general session program. Why don't you work for that? You have people here who could stand up and make this subject of music burn and live, on one of those big evening programs, as others make the education bill and other important subjects live; and I believe you will never get far until you make a fight for that thing.

I would like to see you do something more than talk about putting this music over. You have, first of all, got to have respect for the subject, and one of the ways to get the respect is to be counted when all the others heads of departments are counted on big occasions.

Why I speak so emphatically about this is that the first people you have got to educate, while you are thinking as I am about getting money from taxpayers and all that, are your county superintendents and your rural school teachers; because many of them have little conception of what we mean by all this. I go out every fall as Dr. Driver and other rural experts do, to other states than my own, to speak on programs. I would have been almost horrified, if I hadn't given up being horrified long ago, to see what county superintendents have allowed to go on the program as music. In one place in a middle-western state, the musical director was a pretty young lady whose very beauty and charm of dress made what she did seem an example to all these rural teachers; and not one good piece of music appeared on their program. I remember we were scolded and nagged and told, each one of us, to learn one of those verses of the "School House Blues." You know what that poem is, "If you don't like the way the teacher does, tell her to go and sit on a tack." That actually is a part of the song. We were told to say that over and over again until we learned it. And I decided to try it all the next week to see how up-lifted I would be at the end of the week—and anyway I wanted to do what the teacher said! Now, I have no doubt but what if I had followed those teachers out there and gone into their schools I would have found them going back home and teaching that same sort of thing, for did not they have instructions to learn it, and did not everybody laugh and applaud, and wasn't it set up to them as an example of what music is? Now that's not the only place I heard that. I have heard it more often than I would care to admit. And I have seen another instance: there is a certain commercial company that I think highly of in every other way than this, and I think they are innocent, probably, about this, but they have taken some of the lovely old songs like "Maryland, My Maryland," and "Way Down Upon the Swanee River" and set their advertising to them. They have been allowed to sing the praises of this thing—the Davis System we'll call it; I have listened to the tune of "Maryland, My Maryland," with the words "Push and Pull, Push and Pull, Push and Pull for Davis All." There they were, singing for a whole week their penmanship exercises and singing the beautiful songs set to that cheap sort of advertising!

Now when children have once heard the beautiful songs taken in that way, never again in their lives will they ever care much about them. We are very apt, most of us (we are so human) to remember the things we shouldn't a good deal longer than we remember the thing that we should; and so we have got to be very careful that the very first approach that we make to music is to make it sound and fine and associate it for evermore with the noble strains that were in the beginning associated with the melody.

Let us summarize: First study as best you can your rural school situation; second, work to have this music supervisors association represented on the big programs, along with psychology and the other things; and third, begin an intensive campaign against cheapening the best melodies by allowing them to be used with tawdry words that mean nothing—and you will have done a great deal.

Then, I would like to see all of us on the look-out for individual cases of talent. Do you know, I think that a lot of real talent in this world is going to waste because nobody is on the look-out for it. It was a particular pleasure to me today to come here because the President of this association, Mr. Pitcher, is one of my own colleagues, and I happen to know that, with the assistance of Mrs. Pitcher, there is probably no one in our state that has done so much for rural music as has he. (Applause). I want to tell you of one instance that illustrates what I mean. Back some years ago we always, as we do now many times, had a school festival where all the children of the state are brought from their high schools, country as well as city, to the state convention. They have one or two rehearsals and then they give the program for one-half day. (And I want to say, incidentally, that that has been one of the best things in creating a desire for good music that we have ever had in our state.) Now, there came upon the stage at one of those meetings at one time a little newsboy, shabbily dressed, with no friends or "pull," given a very minor part in that morning's performance, where the really fine part went to a city boy who had had some training; but as this little newsboy came to his two little lines that he had to sing, he did as all geniuses have since the world began, he made his personality and power felt in those two lines more than all the more experienced children did in their fine, long parts; and then they all applauded and wanted him to sing his two lines over. But there wasn't time, because someone else was so anxious to get the chorus in, and so he couldn't sing again; but the next year the man who took charge of that was your Mr. Pitcher, and his first job was to seek out the little newsboy and give him the leading part in the opera. And that boy sang with all the vim—he realized what a wonderful thing it was to be picked out to sing in that great place and his little throat almost burst in his joy to live up to Mr. Pitcher's recommendation. Well, to make a long story short, through the principal of that school and through the supervisor's influence, a rich woman in the city of Augusta and one or two others who became interested in him sent him to Italy, and that boy, the son of a cobbler, today is a singer in the Italian Opera. As I started on this trip I picked up his home paper, the Lewiston Journal, and it gave a little resume of this boy's great success and the hope that he might one day be big enough even to sing

in this country in Grand Opera. If it hadn't been for somebody who was on the look-out for talent, that boy might be today helping his father mend shoes, and singing an occasional solo; a great voice and a striking personality and an ideal to all other boys, all would have been lost to the world today. And so I say, be on the look-out for talent, for individual cases, while you are trying to give all the children a chance to sing.

Now then, you've got to begin the education of the people in country places to the idea that music and art are not fads, that music and art are the real subjects in all the program. I would put health and reading and music and art as the four most essential subjects on any school program, and I believe I could justify it by experiences in life; and I want to tell you that you will find country people more alert to the appreciation of culture than you think. I believe before the youngest child of the youngest teacher in this room dies, we shall see something quite different. We are drifting toward it. There will be a time when creative musicians, great artists, great poets, will be endowed by a sort of public fund so they won't have to worry about board and lodging and old age, but so they can give their talent to creativeness. Because the world is beginning to see we are losing the beautiful creative impulse without which any country must be destroyed. Do you remember the verse that President Hoover kissed when he was inaugurated on March Fourth? "Where there is no vision, the people perish." A splendid motto with which to begin a career of service! We must begin to put the vision in the people!

The other day, speaking before a legislative committee on teachers' pensions, I was warned by everybody that I must not be dreaming, that I mustn't be inspirational, that I must stick to figures and cold fact if I were to get these pensions for teachers; and I stuck to facts until near the end, and I got embroiled in figures; and so I made this statement: I said, looking at the most hard-headed one (because I thought that he was the one that had detected my error and I would try to say something to him but not expecting him to be moved by it when I was supposed to be very practical!): "I tell you people the thing we've got to look out for is to fix it so that the teachers come here with the old idea of service—people not asking, 'What am I going to get; had I better move now that I've taught two years because I can get two dollars more over there?' It will be a sorry day for this country when teachers evaluate their positions largely on the dollar or two more they can get somewhere else. The question must be, 'How can I serve, rather than how much can I get.'" Maybe it was my compelling eye, but he began to nod his head, "That's right"; and I felt perhaps there was more appreciation of the big spirit of service and culture than we think for in the country districts.

I stopped over with a family that you probably have had some experience with in a typical way, where the father didn't count for very much in the eyes of the family. He sat back by the stove and smoked his pipe when the rest entertained the callers. He provided the money but after that his mission was pretty well over and the daughters were rather ashamed of the fact that he took off his shoes, and apologized for it. (Those who have

read the American stories of Mr. Baines remember how he always takes his shoes off—he can think better that way!) And there he sat, and my heart began to go out; I stopped there because there was no hotel in the place and my heart went out to that poor, neglected man (as all spinsters' hearts do under such conditions as that!) but I little expected that he would have any real soul for culture. I thought he was just a poor, lonely old man; he probably hated to see me come there, but I wanted him to know I thought he was all right, shoes or no shoes; and one night when the family was doing the dishes, we began to have a little talk; and the second time we got a chance to talk a little more and the third time, when the family were very much engrossed in something else, he said to me, "Say, I've heard you like poetry awfully well. I've been saving up one of the most lovely things I ever saw in my life"; and he read it—it was the "Lost Chord" that he read. He began it:

"Seated one day at the organ,  
I was weary and ill at ease,  
And my fingers wandered idly  
Over the noisy keys.

"I know not what I was thinking  
Or what I was dreaming then,  
But there came from the soul of the organ,  
The sound of a great Amen."

Of course he didn't read it with force and expression. He was bashful to read it at all, but he read it and then he seemed to be reading in between the verses and he put down his pipe and with a long, far away look in his eyes, he skipped to the last lines,

"It may be that death's bright angel,  
Will speak in that chord again,  
It may be that only in Heaven  
I shall hear that grand Amen."

I said nothing and he said nothing, but in a moment more he picked up the book again and read it and with the last words almost like a benediction, "It may be that only in Heaven, I shall hear that grand Amen," he said, "Don't you think that's the loveliest thing for us common people that don't get much here to think about?" And I said, "I do"; and there is nothing greater for any man, because there is only one thing in life for us all—the great climax, the great amen, that says to us, as to that man, "Well done, thou good and faithful servant."

I wish that I could say half that is in my heart to say, because I feel this subject more than I can tell. Do you know, as I came on the sleeper last night, in my busy life, at this season of the year, do you know how I thought of my visit today? I thought of a bright, beautiful sojourn for a little while, with people to whom I didn't have to explain what I was thinking and dreaming and loving when I spoke of the finer things of life; and I

thought, "What a wonderful opportunity is there, to work all the time with this wonderful instrument of self-expression!" If there is anything during the days to come that I can do in my one simple capacity, I want you to call on me, and I want you to feel that I represent the rural people who are thinking and yearning and longing for that great day when all the children shall sing, when all the children shall play as we have heard these children play this afternoon; and in that day, wars shall cease I believe, and the better things of life shall come to pass.

"We are the music makers,  
And we are the dreamers of dreams,  
Standing by lone sea waters  
And wandering by desolate streams.

World losers and world forsakers,  
On whom the pale moon gleams,  
Yet we are the makers and shakers  
Of the world forever, it seems.

With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story,  
We build up an empire's glory.

One man with a dream at leisure  
Shall go forth and conquer a crown  
And three with a new song's measure  
Can trample an empire down."

### PIANO CLASSES

HAZEL GERTRUDE KINSCHELLA, *Lincoln, Nebraska.*

(For this article, see page 104.—Editor.)

### PROGRAM

Cass Township Consolidated School Boys Chorus,  
Mary H. Muldowney, Supervisor of Music,  
Heckscherville, Pa., Director.

Little Lamb (3-part) .....	<i>West</i>
John Peel (3-part) .....	<i>English Folk Song</i>
A Million Little Diamonds (2-part) .....	<i>West</i>
Heav'n, Heav'n (2-part) .....	<i>Burleigh</i>
Go Down, Moses (2-part) .....	<i>Burleigh</i>
Johnny Schmoker (unison) .....	<i>Old German</i>

### TO HIM THAT HATH NOT SHALL BE GIVEN

DR. LEE DRIVER, *Harrisburg, Pennsylvania.*

Mr. Rosenberry was kind enough to say that my work has been with rural school consolidation and I don't think we need any better exemplification of

the opportunities of that kind of a school for rural boys and girls than we have had demonstrated twice this afternoon. I am not just sure why I should be called upon to talk to music people, unless it is because I love music so thoroughly. I am sure that I am not going to tell you how to teach; I am sure that I am not going to indulge in any musical terminology or anything of that kind; all I can say is that I love music and that I look upon you folks as the teachers of a subject that brings more joy and happiness into the human soul than that of any other group of teachers.

I am reminded this afternoon of a little experience I had in a rural school consolidation. I might say this, that a consolidated school is just simply a graded school in the country; it is a school where you bring children from the smaller elementary schools together in one plant and there give them the opportunities that you have in any other graded school. One of the schools that I had charge of when I was a County Superintendent in Indiana was the first school that we established. One day a woman was visiting a friend in the county seat and her hostess asked me if they might visit a consolidated school. It was on Saturday, a very bad day, and I said I should be delighted, of course, to take them out and show them the building. We went. Now, I thought this woman was very sincere. I am sure she was. She really wanted to see the school, so I showed it to her from the basement to the attic. Among the other things, domestic sciences and agriculture and sewing and cooking, manual training, and that sort of thing, she saw the music racks for the orchestra; she saw also some of the instruments of the band that they had in that school. As we were leaving the building, she looked back at it and then she said, I thought, in a more or less affected way, "Well, Dr. Driver, this is wonderful. Oh, this is marvelous. This is beyond any expression whatever and you know, as I looked at this building, I am just more than ever convinced that that is good enough for city children." Now, you can imagine how an Irishman would feel under circumstances of that kind! I had to say something, of course, or explode; and so I said something: "Thank God, country children are good enough for it."

Now you know the lamentable thing is so many people in the country have the idea that things you have heard here this afternoon are for city children and are not within the province of the rural child. I know of no one that can help carry that message over to any community better than you, the music supervisors of the country. Now, if I were to follow my outline as I have it worked out, I am sure that you would feel that Miss Hale and I had either gotten our outlines from the same source or else we had copied from each other. I have no apology for it and I am sure she wouldn't have. It is because we have the same problems with which to deal. It is because we see the great need for this sort of thing in the schools that we represent. You can take nothing into a community that is going to bring more joy and happiness than music. It is the thing that appeals to the human soul and to the heart, that lifts the child into a realm beyond which he could not get through any other sort of avenue. It is music that appeals to that common interest that will bring a community together and make people work for each other. I know of nothing in our public schools that gives a personal joy

more than does music; I know of nothing that we give in our public schools that will go into the home, that will go into the church, that will go into the community life and activity with finer results than does the teaching of music.

I wish you might go into the Cass Township school in Schuylkill County and see the wonderful changes that have been wrought in that community by the music of that school. I would like for you to visit their orchestra, an orchestra so large there that you would have to enlarge this stage to get them all on. I would like you to see boys and girls that are taught that work as a part of their school work. If a boy wants to take lessons on the violin, he has that privilege as a part of the school work. It is true they encourage the taking of private lessons. Nevertheless he is encouraged in the public work and gets this work in the orchestra. Does it pay? I expect if you were to take a poll of the taxpayers of that district, you would find that probably they would want to give up almost anything else in that school before they would give up music—and I am sure they would want to give up everything else over there before they would Mary Muldowney (applause) because she is really the inspiring genius of the whole proposition. Many of her boys that you just saw here ride three to five miles to school every morning. They go there because it is a consolidated school and also because of the opportunity that such a school gives.

Now that goes, as I say, into the social life of the community. I have seen community after community practically revolutionized by the influence of the school and by the influence of the music in the school. I have seen this end of the township, that was formerly an enemy of the other end, unite; and it is now, "Our community." It gives a community identity; it gives a community consciousness in a way that no other institution can possibly give.

And why shouldn't we teach music as a part of the public school work? What can give a child that which is going to make his life richer and happier, better than appreciation of music and knowing how to express it? After all, that is the great purpose of music, to teach an appreciation of the things that are beautiful in the way of living, through expression as well as impression. I don't know what is going to be the result of the radio and neither do you, but after all we have to admit that there is lack of personal touch with the radio in so far as our public school work is concerned. We have an extremely difficult problem; I am not thinking of the ninety and nine, I'm thinking of the one to whom the opportunity is not given. I'm not thinking of those that have; I am thinking of the one that does not have and ought to have the opportunity for this kind of work. I am thinking of the one back in the rural school, the one that so frequently is denied these privileges because of a lack of insight and direction on the part of those in charge of school affairs. I am thinking of the one that cannot get the touch and yet whose heart and soul longs for it as we do here.

It has been my experience and observation that this can be done if we only get the right spirit. I know in the one-teacher school it is a difficult thing, but there is where you as supervisors and teachers and supervisors of

teachers have the wonderful opportunity to carry the service. It is a difficult proposition and yet much good can be done.

Not very long ago I had the real pleasure of visiting a little one-teacher school. I have learned that if you want to know what the county superintendent wants you to hear, all you have to do is take his suggestion! He asked me what I wanted to hear. I said anything. He said, "How would you like to hear them sing?" I wanted to hear them sing; and so they sang, and they did well. I am not going in any way to minimize the excellence of their work but just show this to give the difficulties we have to deal with. There were four children in the front row (there were only ten or eleven altogether in the school) and I wish you might have the picture of these four. Over on one side was a little girl, seven or eight years old; right next to her was a girl about fourteen, about so high, about so wide; and right next to her was a boy built on the plan of a telephone pole, run up to about six feet three; and next to him was a little boy, about seven or eight. Now, do you get this quartet? Do you get the difficulties of that situation? This little child here, then this larger; in other words, the two little children and the other two in the adolescent age. If you're going to have songs to suit the little folks, you can't suit the sentiment of these older ones. And the songs that fit the voices of the little folks won't fit these up here. I just mention that as one of the great problems with which we have to work in the small rural schools; but when the schools are consolidated, then you can see the results as we have them demonstrated this afternoon.

Sometimes I have heard people say, "I cannot teach music; I cannot carry a tune in a basket." Well, you don't have to; you can get a bucket! I mean you can get the message over if you have it in your soul to put over. I think the greatest music teacher I have heard, with due regard to all you folks, was a man who could scarcely sing at all; but he could get other people to sing. He could bring out the thing that the boy and girl had in them, and that is the worth while thing in music. If you don't believe he was successful, go to the First Baptist Church in New York City next Sunday morning and you will hear a girl, a student of that school, as soloist; the first trumpet player of the Philadelphia Symphony Orchestra, a man named Williams, was in that group; if you go to the Metropolitan tonight in New York you will hear the solo clarinetist, who was a boy that man found in the alleys. In other words, that man had the powers of seeing what was in the boy and girl, and had the ability to inspire that boy or girl to do something worth while; and that's one of your greatest functions as teachers, to be able to do that sort of thing. After all, the biggest thing of the whole proposition may be the human element.

I don't know anything about music books. I can't criticise them, I don't know anything about them. But from what I hear many music teachers say, I believe there is a great opportunity for a music book that is especially well adapted to the one-teacher school. I do know that there is wonderful opportunity for the teachers, as well as for the books themselves; many of our teachers, you know, undertake to do all the work themselves. This man that I just spoke to you about (Sam Williams was his name) was not a fellow



that was putting himself before his classes in that sense; he was the kind of fellow who got it out of the other people. Many of our music teachers today want to do most of the singing themselves. I know of some Institute music teachers that like to sing so well and are such good singers and so proud of it that they can't tell whether their audience is singing or not. That's the very poorest kind of leadership. It's the man who can get the other fellow to sing that is really worth while.

Now, as to the use of the slide in music; I think, if you could go with me to some of our Directors' Conventions or where we have adults in the audience and could see the way Mr. Rosenberry uses slides as a part of his public music work, you certainly would see the benefit of that way of presenting music.

In my years of general experience and in my work as county superintendent for thirteen years, I came in contact with one who has done a tremendous work for rural children, one that I suppose has gone in to the hearts and souls of more rural children in the way of school development than any other one person in America. I refer to my good friend, Frances Elliot Clark (applause); and I think if we could (I'm speaking of Mrs. Clark and not the Victor Talking Machine, you understand) take advantage of that sort of thing as it has been worked out we could do ourselves a tremendous good in our public schools. We ought to take advantage of the mechanical things just as much as we possibly can; but after all, the important thing in their use is the skill and inspiration on your part as teachers. It is a matter of your getting the other fellow to do the best that he can, by means of suggestion and encouragement. I wish Miss Muldowney could just have you with her for hours to tell you of her experiences with the boys and girls of the community in which she works; I wish you might know just how she goes into the heart and soul of the proposition; for, after all, that's the biggest piece of work that you will have to do. You have to do it scientifically, of course; you have to do it pedagogically, of course; but after all its the thing you put into the human heart and into the human soul that is going to last longer than any other one thing.

Just a story in illustration of that, a story of James Whitcomb Riley. You would scarcely expect one born and reared in Indiana to talk about anything for any length of time without mentioning Mr. Riley! There is a little story told of Riley that I think every teacher should know. Riley was what was sometimes known as the "worst boy in town." Now, every little town has him. There isn't a single town in America but what if two cats were tied by their tails and hung across a clothesline, some boy would have to prove where he was the night before or else pay the penalty for having done it. Riley was of that type. They had a custom out there that some boy should get a licking the first day of school. Now that custom lasted awhile after Mr. Riley's time, I know; but Mr. Riley saw to it that no one need ever lack for an opportunity to carry out the regular program of the first day. They had a new teacher—Lee Harris. Mr. Harris was a man very easy to cartoon, with a very pronounced profile. Mr. Riley, being somewhat of an adept at that, began to draw a picture on his slate. That was the

meanest thing, you know, that a boy in those days could do; and he became so much interested that eventually he forgot all about where Mr. Harris was. He received a wireless telegram from over in another part of the room to look out, it was about to get him. Well, he looked out all right, and there, much to his horror, he saw Mr. Harris looking down over his shoulder at the picture on the slate. Mr. Riley knew that Harris would know whose picture that was on the slate. He also thought he knew what was likely to happen in the immediate future and made an attempt to wipe the picture off the slate. Harris caught his arm and said, "Jim, let me have that slate." Well, there was nothing else to do, so Jim let him have it and Jim sat there with his head down on his shoulders—or his shoulders up around his head, whichever way they could go further—expecting every moment for the slate to be smashed over his head; and he wished before very long that it would come, because the suspense was far worse than the crash would have been. But very much to his surprise, in a moment or two Harris handed him back the slate and said, "Jim, that's good." Riley said it was the first time in his life that any of his cussedness had ever been pronounced good. It was an entirely new experience to him and he made up his mind right then he would do anything in the world that that teacher asked him to do that year. At that moment he really became the pal of that teacher and Mr. Harris said to him, "I wish you would stay after school this evening; I would like to see you." Mr. Riley was happy to see that this teacher wanted him to stay. Staying after school on the invitation of the teacher was no new experience at all, but that wasn't it; somehow this was a new teacher. But you know, you haven't won a boy when you tell him once and only once that the thing he has done is worthwhile. It is like any other story of love, music or whatever it may be; if it is the real thing, the oftener it is told the better it becomes. And so Mr. Riley began to doubt after all and thought that maybe he'd better go to school that afternoon prepared for any emergency that might happen. He went to school that afternoon with no trousers left at home, had them all with him that afternoon and sweat it out! School finally came to a close. You know, school under such circumstances as that is just like a circus; you've had the main show and then others stay around for the concert; and so the boys stayed around for the concert which was to come. But there was no concert. Finally Mr. Harris said to Mr. Riley, "Jim, what do you read?" and Jim told him; and then Mr. Harris said, "I wish you would come and go to my home. I have a book I would like to loan you" and so they went down to Mr. Harris' room. On the way, Mr. Riley saw Hickey and Ike and Skinney and Tubby and all the balance of the crowd, but he only waved his hand to attract their attention because he was the pal of the teacher. Mr. Harris gave him "The Deerslayer" and told him to keep it until he had completely read it and then he could return it and get another book. The next morning Mr. Riley was at school before Mr. Harris was. He had read "The Deerslayer" that night. That's where that beautiful friendship began, and just simply because Mr. Riley had had come into his heart and soul such a world of encouragement from his teacher as "Jim, that's good."

It doesn't stop there. (And I'm indebted to the Secretary of the Y. M. C. A. of Dayton, Ohio for this story.) The morning following an entertainment Mr. Riley gave in Dayton, a colored boy took him up to his room and said, "Mr. Riley, I heard your lecture last night and liked it very much," and Riley was pleased, and the boy said to him, "I write poetry sometimes myself." Now, Mr. Riley knew that every boy writes poetry sometime in his life. (There isn't a man in this room that hasn't written a poem. He may not have had the backbone to send it to her, but he wrote it just the same!) He knew that, and asked the boy about the poems he had written and the boy said, "I don't read my poems to anybody but Mammy"; and so Riley arranged for a time to hear it and at the time appointed, there was the boy with a whole portfolio of poems; and Riley saw that he was a genius. Up in that little room in the hotel in Dayton, Ohio, was the first time that anybody had read a poem written by Paul Lawrence Dunbar. Riley was an inspiration and help to Dunbar the same as Longfellow had been to Riley.

That is the opportunity that you as music teachers have of going into this in a fine spiritual way, of going into the lives and souls of boys and girls, making them feel that after all there is beauty in life with which we can come in touch, that there are in life things that are really worth while, that the things that come to us worth most are those that come to us through the touch of the human soul.

### PROGRAM

Pennsauken Junior High School Band  
 Wilbert B. Hitchner, Supervisor of Music,  
 Merchantville, N. J., Director.

Marche Heroique .....	<i>Schubert</i>
Dance of the Crickets .....	<i>Zamecnik</i>
Ballet Music from "Rosamunde" .....	<i>Schubert</i>
O Tender Moon, from "Faust" .....	<i>Gounod</i>
Wake-up March .....	<i>Bennet</i>

### CONCERT

#### ALL PHILADELPHIA HIGH SCHOOL MUSIC FESTIVAL

##### PART I

1. All Philadelphia Junior High School Orchestra
  - (a) Lustspiel Overture ..... *Keler Bela*  
 Conductor—Marie L. Henry, Sulzberger Junior High School
  - (b) Waltz Suite ..... *Brahms*  
 Conductor—Maude B. Rosen, Shoemaker Junior High School
  - (c) Marche Militaire ..... *Schubert*  
 Conductor—Mary H. Fitzgerald, Holmes Junior High School

## 2. Junior High School Choruses

- (a) The World's Prayer ..... *Cadman*  
Cooke Junior High School.  
Conductor—Earl W. Strange. Accompanist—Dorothy Bobst
- (b) Yachting Glee ..... *Culbertson*  
Roosevelt Junior High School.  
Conductor—Alice Patterson. Accompanist—Ruth M. Zippler
- (c) Mexican Serenade ..... *Lemont*  
Sulzberger Junior High School  
Conductor—Elsie Butz. Accompanist—Marie L. Henry

## PART II

## 3. All Philadelphia Senior High School Orchestra

- (a) Symphony in G Minor, 1st Movement ..... *Mozart*  
Conductor—George Spangler, Germantown High School
- (b) Sakuntala Overture ..... *Goldmark*  
Conductor—Alec Washco, Simon Gratz High School
- (c) Marche Militaire Francaise ..... *Saint-Saëns*  
Conductor—Jay Speck, South Philadelphia High School for Boys

## 4. All Philadelphia High School Girls' Chorus

King Nutcracker ..... *Tschaikowsky-Bornschein*

- (a) Far Over the Hills  
Conductor—Katherine E. Murphey, Girls High School
- (b) Dance of the Reed Flutes  
Conductor—Margaret Lea, Kensington High School
- (c) Waltz of the Flowers  
Conductor—Lucia A. Heyl, Frankford High School.  
Accompanist—F. Edna Davis

## 5. All Philadelphia High School Mixed Chorus

- (a) Morning Hymn ..... *Henschel*  
Conductor—Robert A. Gerson, Overbrook High School
- (b) Echo Song ..... *Di Lasso*  
Conductor—Grace E. Evans, Overbrook High School
- (c) Salutation ..... *Gaines*  
Conductor—Forrest R. Newmeyer, Frankford High School  
Accompanist—F. Edna Davis

## 6. All Philadelphia Mixed Chorus and Orchestra

Cantata—Land of Our Hearts ..... *Chadwick*  
Conductor—George L. Lindsay  
Orchestra under the direction of Louis Kazze, Overbrook High School

## THE NEW PREPARATION FOR THE MUSIC TEACHER

HENRY KLONOVER, *Director of Teacher Bureau Department, Commonwealth of Pennsylvania, Harrisburg, Pa.*

The curriculum of the public school of tomorrow will place more emphasis on music than it does today. Although every public school system now includes both vocal and instrumental music teaching as a regular part of classroom instruction, the entire program is in its infancy still. We are beating upon a log and dancing grotesquely and (for the moment) are listening to music with our outer ear.

I am inclined to agree with that eminent representative of an Eastern university, whom Edward Yeoman tells about, who when discussing the general subject of schools and colleges said that if it was necessary to drop every subject of every curriculum in all schools and colleges except one, an impartial jury of all kinds of people would decide that music is the most important subject and the least indispensable. If music really does give expression to the emotional history of the race, to the joy and torture of past life, and if it is taught with this in mind, I am inclined to go along with this thought.

But it would be bad taste for me to speak on the justification of the inclusion of music in public schools to a group like this, representing as it does the best thinking people in the field. It has been suggested that I tell you rather some of the lines of development which have taken place in this Commonwealth concerning the preparation of teachers and supervisors of public school music. And this I shall do.

Four well defined problems face us in a discussion of the preparation of teachers and supervisors in the field of public school music. First, we have the class room teacher, who in addition to her regular curriculum subjects teaches public school music for a limited period each day. What shall be the preparation of such a teacher? Second, there is the departmental teacher who devotes her time exclusively to teaching public school music; she does no supervision; she may have her own class room or she may move from one division to another division within the school building or from school building to school building. A third type in this field is the secondary teacher found in both the junior and senior high schools, who teaches music under the same schedule conditions as are followed in the case of English, Latin or science. The subject is taught as one of the elements in the curriculum and receives exactly the same emphasis as any other branch. This teacher is responsible for no supervision and seldom leaves the school building. Fourth, there is the supervisor of public school music who not only is responsible for the supervision of a number of well prepared elementary teachers and of departmental teachers of public school music, but who in many instances has full responsibility for the music program of an entire school district. To prescribe preparation for each of these groups is not a simple problem. Each field presents its own difficulties and any program of preparation must give recognition to the end sought.

Every teacher, art, commercial education, home economics, agriculture, health and physical education, must be first a teacher of children, and second a teacher of subject matter. An examination of all curricula in institutions approved by the Department of Public Instruction discloses this philosophy. Each such curriculum provides courses dealing with child life, and other courses that have as their purpose the establishment of a strictly professional basis for all that follows. "Introduction to Teaching" is a prescribed course, the purpose of which is to orient the prospective teacher in the profession of teaching. The content of the course consists of a study of the function of the teacher, his preparation and qualifications, the learning process and individual capacities of the pupil, the meaning of the basic, liberal, practical, and social arts with special emphasis on public school music. The organization of the educational system is also considered. Basal ideas as well as a corresponding technical vocabulary are developed in this way. Observation lessons are required so that the student by seeing the children in actual classroom relationships with the teacher will be able to confirm or change his first selection of teaching service. The student is brought in direct contact with the things for which the great names in education stand, with the hope that he may get some sense of the development of education as the greatest concern of the State.

Subjects dealing with the mental growth of the child are prescribed for the music teacher in common with teachers of all other subjects. A course in "Psychology and Child Study" is included in every curriculum for the preparation of teachers and supervisors of music. Such topics as instinctive tendencies, habit formation, memory, thought processes, treatment of exceptional children, are to be considered. A more advanced course in "Educational Psychology" should deal with the development of the emotions and of the will. Although the claim has been made that the time of the prospective music teacher might be better spent on the content material of her subject, the best thought of the day holds that the above preparation is essential.

Every curriculum for the preparation of these teachers should disclose the realization of social purposes through educational procedures. Students should be required to read widely the historic educational developments which have influenced social and educational ideals and practices of today. Whether such a course be designated "History of Education," "Educational Background," "Educational Development" is immaterial, but the satisfactory completion of such a course is essential. A solid foundation is thereby furnished for such courses as deal with principles of education, and this also provides an adequate background for real appreciation of the history and organization of education in Pennsylvania.

Another core subject for all teachers is the so-called laboratory work in the training schools. This is the pivotal point of all courses in the normal school. Observation and demonstration lessons in the field of music must be systematically planned. The lessons tend to keep both teachers and students alive to the fundamental purpose of all courses offered in the normal schools. Students are taught to make lesson or unit plans and submit these

in addition to actual teaching. In brief, this is an apprenticeship period during which the master teacher through sympathetic teaching imparts his technique to the beginner. This course paralleling the course in "Technique of Teaching" represents the final formal instruction received in the teacher preparation institution. What has been previously learned about teaching is now realized in the student's own teaching efforts.

Preparation in this Commonwealth is measured concretely in terms of certification. A certificate to teach is dual in nature; not only does the certificate indicate to a school board quantity of preparation but it guarantees to the school district reimbursement on the teacher's salary. Standard forms of certification bring to the school district standard reimbursement; partial forms of certification return only partial reimbursement of a fixed sum to the school district on the teacher's salary. Emergency certification brings even less State aid to the salary paid by the local district.

The issue of the Partial Certificate was discontinued September 2, 1927. However, many Partial Certificates are now in effect. They were issued largely on the basis of two years of post high school preparation including a minimum amount of approved work in public school music. A Partial Certificate to teach music issued prior to the above data may be renewed from time to time until the holder meets the requirements for a Standard Certificate.

Standard certificates are of two kinds; temporary and permanent. The temporary standard certificate requires a four-year high school education and two years of approved post high school preparation including eighteen semester hours in the field of education, of which six semester hours must be in the field of student teaching. It is valid for two years and may be renewed for two years on evidence of successful teaching experience. This certificate is made permanent on evidence of four years of successful teaching experience at least two of which must have been on the Temporary Standard Certificate, and, in addition, the completion of a third year (thirty semester hours) of further approved preparation after 1930.

A Normal School Certificate did require the completion of an approved three-year curriculum in public school music. This certificate was converted into the Diploma on evidence of two years of successful teaching on the Normal School Certificate in the public schools of Pennsylvania. The courses in the Pennsylvania State Normal Schools and State Teachers Colleges are now four years in length. The non-state institutions which were previously approved for the preparation of public school music teachers and which now offer but two years of preparation have been advised of the extension in the Pennsylvania State Normal Schools and State Teachers Colleges of the approved music courses to four years. A reasonable time limit will be set when all institutions engaged in teacher preparation in this field will either have extended their curriculum to four years or be obliged to offer in part only a section of an approved curriculum.

The College Certificate to teach public school music requires the completion of a four-year approved curriculum in public school music leading to a degree, including twelve semester hours in education and six semester

hours in student teaching. On evidence of three years of successful teaching experience in the public schools of Pennsylvania and on the completion of six additional semester hours of approved preparation, the College Certificate is made permanent.

At the present time the supervisor's certificate is issued to persons who have completed three years of approved preparation; where the teacher has been the holder of a standard certificate and has completed two years of successful teaching experience in the public schools, the regulations at the present time permit the issuance of a supervisor's certificate. Both the preparation and experience as now prescribed in the regulations are inadequate for this type of work. Observation justifies the position that a combination of successful teaching experience with adequate preparation should alone serve as the basis for the supervisor's certificate. What that preparation should be and how long the experience should be is still undetermined. The tentative revision of the certification regulations suggests not less than four years of post high school preparation specifically in the field of public school music, together with two years of successful teaching experience, as a basis on which the supervisor's certificate would be issued.

It has been the practice of the Department of Public Instruction to validate a certificate of standard grade for the academic subjects to teach public school music on the completion of twelve semester hours of approved preparation in music. This amount of preparation is too limited to guarantee in any way a teacher who knows more than the bare vocabulary of the subject. Certainly not less than a year of preparation in this field should be required for the departmental teacher of public school music in addition to the basic requirements for the academic certificate.

The curriculum for the preparation of teachers and supervisors of music is a prescribed curriculum. The principle of the election of courses to suit a student's choice from time to time is not required. The approved curriculum in this field is made up of vocational courses preparing the teacher specifically for the field of public school music. It is recognized, however, that the teacher and supervisor in the smaller school district is frequently called on to teach an academic subject in addition to her duties as supervisor of music. It will be noted in the curriculum which follows that provision has been made for an elective covering fifteen semester hours. This elective must be chosen from one field, and the courses thus completed, combined with the prescribed academic course in the curriculum, permit certification to teach one of the academic subjects.

The student who elects the curriculum in public school music must follow it through to realize the vocational purpose involved in his choice. Each course appearing in the curriculum has a functional value in terms of public school procedure, and it should be noted in the descriptions of course that each course has a professional connotation. Its content is defined in terms of its use in the public schools. The standard four-year curriculum now approved by the Department of Public Instruction is here indicated in terms of semester requirements. The field, subject, and semester distribution of the music curriculum follow, together with a brief description of the



content and purpose of each of the courses making up the curriculum for the preparation of teachers and supervisors of public school music.

The teacher of instrumental music has not been included in the four groups previously mentioned, for he presents a problem different in kind from the other four. The rapid growth of the idea that every school should have its orchestra and band is recognized. The idea is making headway in the secondary field that instrumental music should be graded as any other subject. With all of this comes the question, what preparation should a teacher of instrumental music be required to have that will adequately guarantee his understanding of children as well as a knowledge of his instruments? We have attempted to prescribe preparation through the certification regulations for instrumental teachers. The regular four year post high school curricula offered in the State Teachers College and State Normal Schools afford ample opportunities for orchestral and band instrument instruction, in addition to the core subjects prescribed for teachers and supervisors of public school music. The experience in the past made it necessary to accept approved professional experience in lieu of preparation. By this method the successful band leader who desired to enter the teaching service but who woefully lacked both high school and professional preparation could begin to teach in the public school system on a partial certificate. In evaluating credentials of teachers of instrumental music, six years of approved professional experience, four of which were accepted in lieu of high school education, were required. Since September 2, 1927, four years of high school or equivalent education have been required for all forms of standard certificates. While the enforcement of these regulations may seem to have the effect of barring certain outstanding orchestral and band leaders from the teaching service, the ultimate effect will rebound not only to the advantage of increasing the professional status of the music teacher, but to the advantage of the children as well.

#### FOUR YEAR CURRICULUM IN MUSIC FOR THE PREPARATION OF TEACHERS AND SUPERVISORS

<i>First Semester</i>	S. H.	Cr.
Elementary Theory .....	3	3
Sight Reading (1) .....	5	2½
Dictation (1) (Ear Training) .....	5	2½
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—arrange work for greatest benefit of students .....	4	2
Educational Biology .....	3	3
English (1) .....	3	3
Physical Education (1) .....	3	1
	<hr/> 26	<hr/> 17
<i>Second Semester</i>		
Harmony and Melody (1) .....	3	3
Sight Reading (2) .....	3	1½
Dictation (2) (Ear Training) .....	3	1½

Voice, Piano, Organ, Violin, Chorus, Orchestral and Band  
Instruments—arrange work for greatest

benefit of students .....	4	2
Introduction to Teaching .....	3	3
English (2) .....	3	3
Physical Education (2) .....	3	1
Oral Expression .....	2	2
	<hr/>	<hr/>
	24	17

### Third Semester

Harmony and Melody (3) .....	3	3
Sight Reading (3) .....	3	1½
Dictation (3) .....	3	1½
Violin Class (1) .....	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—arrange work for greatest benefit of students .....	4	2
Psychology and Child Study .....	3	3
Elective .....	3	3
Physical Education (3) .....	3	1
	<hr/>	<hr/>
	24	17

### Fourth Semester

Harmony and Melody (3) .....	3	3
Sight Reading (4) .....	3	1½
Dictation (3) (Harmonic) .....	3	1½
Violin Class (2) .....	2	2
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—arrange work for greatest benefit of students .....	4	2
Educational Psychology .....	3	3
Elective .....	3	3
Physical Education (3) .....	3	1
	<hr/>	<hr/>
	24	17

### Fifth Semester

History of Music and Appreciation (1) .....	3	3
Child Voice and Rote Songs with materials and methods for grades 1, 2, 3 .....	3	3
Harmony (4) (Keyboard) .....	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band Instruments—arrange work for greatest benefit of students .....	4	2
History of Education .....	3	3
Elective .....	3	3
	<hr/>	<hr/>
	19	17

### Sixth Semester

History of Music and Appreciation (2) .....	3	3
Materials and Methods Grades 4, 5, 6 .....	3	3
Harmony (5) (Musical Form and Analysis) .....	3	3

## Voice, Piano, Organ, Violin, Chorus, Orchestral and Band

Instruments—arrange work for greatest

benefit of students .....	4	2
Educational Sociology .....	3	3
Elective .....	3	3
	<hr/> 19	<hr/> 17

*Seventh Semester*

Harmony (6) (Composition) .....	3	3
Games, Pageantry and Folk Dancing .....	3	3
Orchestral and Choral Conducting .....	3	3
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band		
Instruments—arrange work for greatest		
benefit of students .....	4	2
Principles of Education .....	3	3
Elective .....	3	3
	<hr/> 19	<hr/> 17

*Eighth Semester*

Materials and Methods Jr. and Sr. High School .....	3	3
Community Music .....	1	1
Voice, Piano, Organ, Violin, Chorus, Orchestral and Band		
Instruments—arrange work for greatest		
benefit of students .....	2	2
Student Teaching .....	13	10
Technique of Teaching .....	2	2
	<hr/> 21	<hr/> 17

N. B.—The fifteen hours of elective work must be chosen from one field.

## FIELD, SUBJECT, AND SEMESTER DISTRIBUTION OF THE MUSIC CURRICULUM

	1st	2nd	3rd	4th	5th	6th	7th	8th	Total	% of
	Sem.	Sem.	Sem.	Sem.	Sem.	Sem.	Sem.	Sem.		total

*Education:*

Educational Biology .....	3									
Introduction to Tchg. ....		3								
Psychology & Child Study .....			3							
Educational Psychology ..				3						
History of Education.....					3					
Educational Sociology ....						3				
Principles of Education...							3			
Student Teaching .....								10		
Technique of Teaching ...								2		
	<hr/> 3	<hr/> 3	<hr/> 3	<hr/> 3	<hr/> 3	<hr/> 3	<hr/> 3	<hr/> 12	<hr/> 33	<hr/> 24.2

*Music Material and Theory:*

Elementary Theory .....	3
Harmony & Melody (1)...	3
Harmony & Melody (2)...	3



This course furnishes basal ideals and a corresponding technical vocabulary which are of great aid to the student in the succeeding educational courses. He is made acquainted with the requirements of a textbook lesson, socialized lesson, development and drill lessons, and the project and problem methods.

In connection with this course is a series of observation lessons so arranged that the student by seeing the children in actual schoolroom relationship with the teacher will be able to confirm or change his first selection of teaching service.

Some attention is given to the things for which great names in education stand in order that the student may get some sense of the development of education as the greatest concern of the State, and of the history of education.

*Psychology and Child Study.* 3 hours per week. 3 S. H. Credit:

This is an elementary course in psychology combining the important topics of both general and educational psychology, and forming the basis of the specific courses in educational theory and practice. The chief topics considered are: (a) instinctive tendencies; (b) habit formation; (c) memory, association (including localization of functions), and economy of learning; (d) the affective life; (e) the thought processes; (f) the extent and causes of individual differences among children, and the use of intelligence tests in determining them; (g) the treatment of exceptional children. About one-third of the course is given to the study of the characteristics of children at the different levels of growth.

*Educational Psychology.* 3 hours per week. 3 S. H. Credit:

This is an advanced course in psychology as related to education. Special attention will be given to the development of the emotions and of the will, particularly as these are involved in persons of junior high school age. The learning processes characteristic of persons of this age will also be examined carefully. The influence of environment and particularly of social environment on the development and continuance of attitudes and ideals will be stressed as a basis for determining the regimen of the school.

*History of Education.* 3 hours per week. 3 H. S. Credit:

The purpose of this course is to reveal to the prospective teacher the realization of social purposes through educational procedures. Students should read widely in this course and dip intensively and intimately into those historic educational procedures which have influenced social and educational ideals and practices of today. This course should establish a solid foundation for the courses on Principles of Education and the History and Organization of Education in Pennsylvania which follow it.

*Educational Sociology.* 3 hours per week. 3 S. H. Credit:

This course aims to study social conditions in the light of their relation to schools and to education in general; to distinguish between primary groups and large-scale organizations and to determine the effect of school groups upon discipline and progress; to inquire into the variations of human nature, the effects of heredity and environment resulting from social grouping, the nature of social mind and of the causes and processes developing a state of mind; and to emphasize especially, as qualifications of a successful teacher, a wise comprehension of such matters and the ability to cope with situations produced by them. The work includes a consideration of how far these demands are met through the typical public school, schools for defectives and other exceptional classes, general and special education, scouting, playgrounds, etc., and of the improvements in education which ought to be made. A survey of the historical aspects of education, in terms of the foregoing, is also made.

*Principles of Education.* 3 hours per week. 3 S. H. Credit:

This course will analyze current educational procedures to discover the principles involved therein. These principles will then be examined in the light of their historic development and also in terms of their realization in current educational practices in this and other modern nations.

*Student Teaching.* 13 hours per week. 10 S. H. Credit:

The Training School is the pivotal point of all work of the normal school. It functions as a laboratory for every department of the school and articulates with peculiar intimacy with the work in education.

Observation of demonstration lessons is systematically planned for work in the various junior year courses. These lessons tend to keep teachers and students alive to the fundamental purpose of all normal school courses and furnish types of procedure.

*Distribution of Time:* A minimum of two consecutive fifty-minute periods per day for one semester, or equivalent, is given to student teaching. This time should be so distributed as to give teaching experience in many subjects and grades within one's chosen group and so as to give an increasing class responsibility which should culminate in complete room charge.

*Lesson Plans:* Students are taught how to make lesson or unit plans and submit these in advance of actual teaching. The correction and revision of plans as well as conferences following teaching actually done is the work of the training teacher.

Student teaching is an apprenticeship during which a master teacher, through sympathetic helpful teaching, imparts his technique to a beginner.

*Technique of Teaching.* 2 hours per week. 2 S. H. Credit:

This course accompanies student teaching and is designed to bring into clear relief the technique of effective teaching. The course can not be dissociated from student teaching and should reinforce it at every point.

Lesson planning, utilization of the experiences of pupils, questioning to test memory and to induce thought, motivation of pupil activities, management of individual pupil and class, assignment, utilization of available equipment, etc.

What has been previously learned about teaching should be realized in the student's own teaching efforts, and this course is designed to bring out in student teaching what has already been learned and to round out a practical procedure in terms of the aims and ideals of teaching.

*Elementary Theory.* 3 hours per week. 3 S. H. Credit:

This course is designed to build a foundation for further music study through a working knowledge of the fundamentals of music notation, tonal and rhythmic, the major, minor and chromatic scales, rhythmic problems, transpositions, intervals, triads, and musical terminology. The written work is accompanied by constant practice in hearing, singing, and keyboard work.

#### SIGHT READING COURSES

The work in the sight reading courses begins with the most elementary phases of the study and use of notation. Completion of the courses requires ability to read, think, and execute difficult passages in any key or clef with ease and fluency. Interpretation is stressed.

*Sight Reading* (1). 5 hours per week. 2½ S. H. Credit:

*Sight Reading* (1) covers the work equivalent to the first four years of public school music.

*Sight Reading (2).* 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

Sight Reading (2) completes the work of the intermediate grades and the first two years of the junior high school.

*Sight Reading (3).* 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

A continuation with exercises and songs of increasing difficulty both tonal and rhythmic. Emphasis on reading from any clef. Study and application of additional tempo, dynamic and interpretative markings.

*Sight Reading (4).* 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

Sight Reading (4) is devoted to practice. Speed and accuracy are demanded. New material is constantly used resulting in an extensive survey of song material.

#### DICTATION (EAR TRAINING)

These courses are designed to develop the student's ability to think tonal relationships and sense rhythm.

*Dictation (1).* (Ear Training). 5 hours per week.  $2\frac{1}{2}$  S. H. Credit:

A study of tone and rhythm planned so that the student gains power to recognize, visualize, sing and write melodic phrases in all keys. This course covers the ear training necessary for the first six grades of the public schools.

*Dictation (2).* (Ear Training). 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

A continuation of the study of tone and rhythm, covering the work of the seventh and eighth grades in the public schools. A considerable portion of the time is devoted to the development of the power to hear and write two parts played simultaneously.

*Dictation (3).* 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

A study of the more difficult tonal problems and complicated rhythms. This course completes the study of melodic dictation, giving special emphasis to the development of musical memory and the resulting ability to write comparatively long melodic phrases after one hearing.

*Dictation (4).* (Harmonic). 3 hours per week.  $1\frac{1}{2}$  S. H. Credit:

Designed to develop increasing ability to recognize and write chord progressions, utilizing the various harmonies as they are successively acquired.

#### HARMONY COURSES

The purpose of the courses in harmony is that through a more intelligent understanding and handling of the materials of music there may be developed in the student a deeper understanding, appreciation, and enjoyment of what is good and beautiful in the work of others, and a measure of creative ability on his own part.

The written work throughout the course is accompanied by harmonic dictation, analysis and practice at the keyboard, and from the outset gives play to the creative impulse of the student.

*Harmony and Melody (1).* 3 hours per week. 3 S. H. Credit:

Harmony (1) covers harmonization in four voices over a given bass, the inversion of triads, the construction of melodies over accompaniments, the avoidance of parallel fifths and octaves, the dominant seventh chord in fundamental position and inversion with its resolution, serial modulations, directly related keys, the harmonization of given melodies.

*Harmony and Melody* (2). 3 hours per week. 3 S. H. Credit:

Harmony (2) includes the use of the 6-4 chord, the abbreviated dominant seventh chord, secondary chords of the subdominant, the dominant of the dominant, rules for melodic modulation, the use of suspensions and retardations, passing notes of various species, the working out of a continuous motus from a given germ set with embellishments.

*Harmony and Melody* (3). 3 hours per week. 3 H. S. Credit:

Harmony (3) treats of auxiliaries of various species, changing notes, anticipation, the dominant ninth and abbreviated dominant ninth, chords as applied to the harmonization of melodies and to modulations, imitation, modulation to indirectly related and to foreign keys.

*Harmony* (4) (Keyboard). 3 hours per week. 3 S. H. Credit:

The object of this course is to prepare for greater efficiency as a supervisor or teacher of music through increased understanding and facility in the use of the piano and to correlate it with the work in harmony.

It includes the harmonization at the keyboard of familiar folk songs and of melodies, familiar and unfamiliar, of the rote song type, utilizing the various harmonies at the disposal of the class; and in the reading at sight of music of moderate difficulty, with emphasis upon the playing of accompaniments, and in some experience in reading from the vocal score and in transposition.

*Harmony* (5) (Musical Form and Analysis). 3 hours per week. 3 S. H. Credit:

This course includes a study of the figure and motive, the phrase, cadences, period forms, two part and three part song forms, rondo forms, the sonatine form, the sonata allegro form. The work is accompanied by constant analysis and by original composition in the smaller forms.

*Harmony* (6) (Composition). 3 hours per week. 3 S. H. Credit:

The work includes secondary chords of the tonic and dominant, altered chords, additional embellishments. Original composition is continued in various vocal and instrumental styles.

#### METHODS COURSES

*Child Voice and Rote Songs with Materials and Methods for Grades 1, 2, 3.*  
3 hours per week. 3 S. H. Credit:

A comprehensive study of the use of the child's singing voice in the primary grades, including the treatment of monotones; acquaintance with the best collections of rote songs and practice in choosing, memorizing, singing and presenting a large number of these songs; methods of presenting rhythm through singing games and simple interpretative movements; beginnings of directed music appreciation; foundation studies for later technical developments.

*Materials and Methods for Grades 4, 5, 6.* 3 hours per week. 3 S. H. Credit:

A study of the child's singing voice in the intermediate grades; special attention to the formal or technical work of these grades, with an evaluation of important texts and recent approaches. Preparation of lesson plans, making of outlines and observation is required. Music appreciation is continued.

*Materials and Methods, Junior and Senior High School.* 3 hours per week. 3 S. H. Credit:

The junior and senior high school problems are treated separately through an analysis of the specific problems, year by year or in special groups. Attention



is given to materials and methods relative to the organization and directing of choruses, glee clubs, orchestra, band, elementary theory, music appreciation, and class instruction in band and orchestral instruments. Study in the testing and care of the adolescent voice.

*Orchestral and Choral Conducting.* 3 hours per week. 3 S. H. Credit:

Principles of conducting; study of methods of conductors, adaptation of methods to school situations, a study of the technique of the baton with daily practice, score reading, making of programs. Selection of suitable materials for various school groups. Readings and reports.

*Community Music.* 1 hour per week. 1 S. H. Credit:

A discussion of the purpose of community music; of the ideas and forces underlying the movement; of the lines of work included, of the qualifications necessary for success as a director of community movements; of the relations of the supervisor to the community, and of the organization and practical details of handling the various musical activities involved.

#### VIOLIN CLASSES

The aim for this work is to teach methods by which class instruction on the violin is carried on in the public schools.

*Violin Class (1).* 2 hours per week. 2 S. H. Credit:

Class discipline, instruction in tuning instruments, and acquainting the student with the principles and possibilities of violin playing, such as:

- a. Technique for the bow.
- b. Left hand technique.

*Violin Class (2).* 2 hours per week. 2 S. H. Credit:

A continuation of the above with ensemble work, materials which can be used for class instruction, and practice teaching.

#### HISTORY OF MUSIC AND APPRECIATION

The purpose is to illuminate the entire course of study through a study of the development of the art of music from primitive beginnings to the present time. To this end the work is illustrated throughout, and includes a discussion of current musical developments.

*History of Music and Appreciation (1).* 3 hours per week. 3 S. H. Credit:

The first developments are treated briefly and special emphasis laid on the work of the contrapuntal schools, the development of the harmonic idea in composition, and the rise of the opera and oratorio.

*History of Music and Appreciation (2).* 3 hours per week. 3 S. H. Credit:

Emphasis is placed on the growth of musical movements and forms, and on the lives, works and influence of the great composers.

*Games, Pageantry, and Folk Dancing.* 3 hours per week. 3 S. H. Credit:

This course considers the utilization of music in connection with games, with pageants, and with folk dancing. This utilization is two-fold—viz., applying music to existing games, pageants, and dances, and developing games, pageants and dances suitable to existing music. The entire work centers about effective school procedures.

*Voice, Piano, Organ, Chorus, Orchestral and Band Instruments.* 4 hours per week. 2 S. H. Credit:

The work in the foregoing fields will be organized from the standpoint of the development of musicianship in the individual student. The work continues through eight semesters and assures a well-rounded and many sided acquaintance with various musical technique. The fee of \$120.00 per year is to enable the school to provide at a low unit cost the studio work implied herein.

## PROGRAM

EDWARD RANSOM, Tenor, Boston, Massachusetts.

Crying of Water .....*Campbell-Tipton*  
 Now Sleeps the Crimson Petal .....*Quilter*  
 Che Gelida Manina (La Boheme).....*Puccini*  
 To a Messenger .....*LaForge*

## THE BETTER REALIZATION OF EDUCATIONAL OBJECTIVES THROUGH BETTER TEACHING OF MUSIC

FRANK W. WRIGHT, *Deputy Commissioner of Education, Massachusetts*

In his very interesting book, "Lonely Americans," which has just come off the press, Rollo Brown has a chapter on James McNeal Whistler, who was born down in the city of Lowell, in my State. Whistler was at one time, strange as it may seem, a student at West Point, and he left West Point with the full consent of the military academy very early in the first year. He always took a great deal of delight throughout his life in relating his reason for leaving West Point. He said it all came about through an examination in chemistry. In the examination was this question: "What is silicon"?; and Whistler answered, "Silicon is a gas." He said, "I immediately thereafter left West Point." "Now," says Whistler, "if silicon had been a gas, I would now have been a major general."

Now with just exactly as much credential as that I come here today. I am as far from an expert in your field as silicon is from a gas or the artist Whistler from a major general.

I couldn't help listening with a good deal of enthusiasm and interest to the fine outline for the training of music supervisors and teachers as given by my good friend Mr. Klonower in this, my home State. There used to be in our vocabulary, and it was not very long ago, a term called "educational fad." And among those things labeled as "educational fads," the subject that brought you here today was very definitely under attack five years ago as one of the things the schools might possibly get along without. That had a very vivid but a very short course in our vocabulary, and I haven't heard the word used in connection with yours or any other subject during the past three or four years.

Now if a fad is a thing that is new and novel and few use it, your subject wouldn't qualify; because when Horace Mann journeyed out to Lexington, ninety years ago next July 4, to open the first normal school in

America, where three teachers were enrolled, Lowell Mason was supervisor of music in the city of Boston and worked as a co-worker with Horace Mann—more than ninety years ago, when the modern public school system was being born. So he who knows only the elements of education through history won't ever again dare call music a fad. Indeed, your office and position is much older than mine. If I have any classification at all (and I am led to doubt it) I stand here as a Superintendent of Schools. Well, the first Superintendent of Schools was elected in the city of Providence in 1847. There had been music supervisors for twenty years in the city of Boston; and so you are not only honorable but ancient in the educational family. And you needn't sit still any longer when one arises to say, "Well, what about this new, this unnecessary, this novel subject, public school music?"

The subject assigned me is the better realization of educational objectives through the better teaching of music. I happen to be chairman of a state committee revising the curriculum for the public schools of Massachusetts. It has been my duty for the last few weeks to appear also before committees of our Legislature, and within the month I have been before committees of the Massachusetts Legislature opposing the introduction of two subjects to the curriculum. The reason I used for opposing the introduction of those subjects is this, that I think the time is here when we are going to do two things with reference to the curriculum. We are going to evaluate and give proper place and proper distinction to those subjects now in the curriculum, and we are going to merge the existing curriculum subjects and not add any more to the curriculum. Evidently the committee of our Legislature accepted that as a definition of principle, because neither of those subjects will be added to the curriculum in our State.

I don't know whether you are aware of it or not, but in all the long years of public education there never was a time when as many people were studying the curriculum, reorganizing it, as now. I never have seen anything like it on a national, state, or local basis. I think one can speak advisedly when he says the public school curriculum is literally torn up by the roots, from kindergarten clear through the senior high school. And when it is planted again it may not be the same flower that was rooted up. Certain subjects are going to be minimized that have had a very prominent, indeed, inordinate place in the curriculum. Other subjects are going to be magnified that have had a very modest place in the curriculum. And if I sense anything at all, being somewhat, of necessity, close to the problem, certain of the old fundamental subjects will be minimized, and certain of the subjects that have been minimized will be magnified. And I believe the fine arts, hand work, art, music, and those things related to the fine art of living, when the new curriculum is evolved within the next five or ten years, will have a much more important place than they have had in the past few years.

What makes me believe that? It has been my privilege, during the last five years, as a representative of the Department of Education in Massachusetts, to call together supervisors of our state in a conference like this, though on a state-wide area. When that first conference met, five years ago, I left it somewhat depressed, because it was very clear to me that the music

supervisors had what Dr. Albert Adler of Vienna called an "inferiority complex." They came there complaining about the lack of appreciation of the superintendents, school boards and high school principals of their work. I got that impression very vividly, that they were unappreciated—a sort of a Cinderella attitude of mind. I was disturbed by it, though I couldn't help it. The second year, a little less evident, but still evident, a feeling that "we haven't much place in the program of education as now organized." Year after years, for five years, that faded out, until five or six weeks ago I put on the program of the fifth conference one of the leading superintendents of schools of Massachusetts. I have heard various subjects endorsed in various ways in various parts of this country, but never have I heard a subject endorsed more heartily by a successful superintendent of schools than I heard it in Boston two months ago. What was the subject? The place of music in the public schools. As presiding officer of that conference, I took from my pocket a report made after a year's study of the high school principals of Massachusetts, who through a very competent committee studied for a year the new in education. In that very hotel, the Statler Hotel in Boston, two or three weeks before this State Conference of music supervisors was meeting, I heard the chairman of that high school committee read his report on the new in education. And I read from his report two or three paragraphs. There is much that is new in education, as everyone knows; and they selected only half a dozen things and discussed them at some length. One of the things the high school masters of Massachusetts reported on two months ago was public school music. And they are a conservative lot, believe me; they came over in the Mayflower, the high school principals of Massachusetts! But they said (and it is in their report) that one of the challenging new things in education in a State that doesn't make its traditions over night, was the place and growing importance of public school music. Then I took from my pocket a telegram from the Commissioner of Education of Massachusetts, who knew that conference was meeting, but who was ill in Florida, in which he sent a ringing endorsement of music in a public school program.

So I saw in five years a group of music supervisors change from an inferiority to a superiority complex. And we don't know what we are going to do with them! They have been told by as many people as can tell them, "You're it." And now the case is to save a little time for arithmetic. I don't know what's really to become of the three R's, with the music supervisors as they are believing, and I think with a certain degree of justice, they have one of the basic subjects in the program of education.

I witnessed that with a good deal of interest, that transformation of a feeling that "We are unappreciated; we get the fag end of the day and the remnant of the time and little equipment and no attention," to the place where they feel, "Well, we don't need your sympathy any longer."

Another thing that has come to me in this work that we are doing with the curriculum is this. In addition to fusing the subjects, we are going to set up some rather definite, tangible, understandable objectives for education. They won't be very many. They will be social in their implications,

and lifelong in their application. It was done ten years ago, in the elementary school field, when the secondary school people of this country, after working five years, set up what they called the cardinal principles of education and said that the upper six years of the school program should do seven things, and that, having done that, they have justified themselves as publicly supported institutions. The first thing they said the public schools should do was to safeguard and promote the health of the children during those years when they are obliged under the law to attend the public schools. And I have seen grow up in the ten years since that pronouncement was made a tremendous state-wide and nation-wide program of health, physical education and proper recreation. If there is any subject running yours a close race just now for public attention, it is that one.

Secondly, said these secondary school people, the public schools should see to it that every boy and girl has some appreciation of the world's work, how it is done, what the rewards of doing it are—they call that vocational efficiency. Out of that has grown this tremendous movement called "guidance," educational and vocational; another rapidly evolving department of public schools.

Further, said these workers of ten years ago, the public schools in the upper six years must frankly recognize that six years do not give children complete mastery of the fundamental processes, and it is the duty of the high schools of this nation to increase and improve the mastery of the fundamental processes or tools of an education.

Fourthly, said these secondary school people of ten years ago, the public schools must give increased attention to training for, living in, and founding worthy homes. The American life will never be any better than the average of its home life. A good many people are disturbed in this country today at the breakdown of the American home. I don't come here to malign it or to be so pessimistic about it as many are, but it seems rather clear that the influence of the American home is not what it was and what it ought to be; and out of that condition have grown many difficult social problems. So I think they are well within the facts when they say, "Through your curriculum, whatever it may be, see to it that each generation of children learns the importance of having and living in a worthy home."

I was very glad to hear Mr. Klonower say that in our curriculum we insist that teachers teach children. I have asked teachers all over this State, New England and all parts of this country, "What do you teach"? I do it deliberately, and I haven't got the right answer yet. "Why, I teach French." "I teach music." "I teach history." "I teach mathematics." A thousand teachers have answered me, and not one has given me the answer I hope to get sometime. I won't ask it here. I wish sometime before I wear this question threadbare someone would say to me, "I teach children."

We have in Latin what are called the "accusative," and the "dative." The accusative is the direct object; and the dative is the indirect object. The average teacher (and she is in this group) teaches music to children. The child is the indirect purpose of the teaching. He is the secondary object of the teacher. Then the old Latin syntax gave us a new way of saying it,—

with an ablative meaning. "I teach children by means of music and history and mathematics." Half of the difficulty and criticism of the curriculum today is due to the fact that teachers have been teaching subjects with children as the indirect object instead of teaching children with subjects as the means of doing it. And so I think through the curriculum, whatever it may be, we have got to see that the fundamental objective of education is to train children to live worthily as adults in good, wholesome, clean, culture-loving American homes. We haven't reached that objective yet, by any manner of means, if what I hear and see and read is half true.

Said these workers of ten years ago, "It is the business of the public secondary schools to develop ethical character." I know that is a difficult thing to define. A Superior Court Judge in Massachusetts last Wednesday lashed out in the most vitriolic form in putting a seventeen year old boy on probation, and what he left unsaid as a Superior Court Judge about the conduct and general behavior of modern youth wouldn't take me long to tell. Now you say "He is unfair." Yes, probably he is. There are two types of people in this country today on this subject: those who go about and say that the character and conduct of modern youth is the best it has ever been; and another group, of which this Superior Court Judge in Massachusetts is a prominent member, who say it is the worst conceivable. Probably both are wrong. But I think you won't call me the son of a pessimist even, if I say modestly that the conduct of adolescent youth would bear a little improvement. How do I know? There are two in my home "Bringing Up Father." That doesn't belong in the comic strips at all; it is in the wrong place. That belongs in the editorial column. You can draw your own conclusions.

Said these workers of ten years ago, "The business of the public schools through all parts of its curriculum is to train young people for the proper use of leisure time."

Now if I were a superintendent of schools again, I would announce in September there will be seven meetings of teachers this year—seven. Why seven? I will tell you. I want every teacher in this school to begin right now to analyze what she does and how she does it and why she does it, and when these seven meetings are called, if it is a small school I will expect every teacher, and if it is a large school, the head of every department, to rise in the presence of the group and defend what she does and why she does it and how she does it, in terms of the degree to which it contributes to one or more or all of the purposes for which this school exists. I submit that an institution that is costing the American people two billion dollars this year should have some reasons for its existence, or Mr. Taxpayer will be at its door. So I say it is the business of all of us to set up some basic, some fundamental purposes of a program of education, then analyze what we do and how we do it in terms of the degree to which it contributes to one or the other of these objectives.

One of the problems troubling schools today is the problem that troubled Woodrow Wilson at Princeton, when as President he said, "My greatest difficulty is to keep the sideshows from running away with the main tent."

And he isn't the only university president that has had or is having that trouble. I think the high schools and junior high schools as well are having a good deal of difficulty with the sideshows, which for want of a better name we call extra-curricular activities. How we do love words, we pedagogues! Now I have got the simplest little formula your ever saw for dealing with that, and it isn't copyrighted. A man came to my office within two weeks and said, "Can you tell me what the schools of Town 'A' are like?" "Why," I said, "I can give you some definite statistical information and a few general impressions. Where do you live?" He named a city that I won't name because it is too well known and too proud of its educational program. I said, "Why do you want to leave that city?" He said, "I will tell you. My boy is in junior high school, and they've got so many side shows, or extra-curricular activities, up there that it is a sort of a glorified Rotary Club." That is the way a good many people are feeling about it, that the side shows have crept in under the guise of various musical organizations, athletic activities, school papers, and clubs ad infinitum—more than 57 varieties of clubs in a large school, easily more. And a good many people are wondering when children study, if at all. This man was feeling rather strongly about it. I since have learned that he has moved to "A" town, but I am not sure that he has helped his condition.

This is my formula. Every activity of the school put under scrutiny; analyze what it is there for; what it does; and the degree to which, if at all (and I say that advisedly and with malice aforethought) it contributes to the fundamental objectives of the school. If this club or activity makes no contribution, out the window at once. Disband and dissolve it and simplify the day's work. I think that rather ruthless formula, simply as it is, applied to the school programs of some American cities, would meet the objection of a good many parents and taxpayers. There may be some lurking around the edge of your subject, that are extra-curricular, with the capitals on "extra."

Now it is perfectly obvious that when these seven teachers' meetings, that I am going to call figuratively, come together, certain teachers, probably music teachers, arise and say, "Well, we can't contribute to the health of children." I did hear of a man who said he was cured of consumption by being a bass drummer, but that is an isolated case which doesn't justify music as a health subject. I do believe that if a music supervisor were hard pressed on this first objective, she might say, "Well, when my children sing, they breathe deeply and use all their lungs; the ratio of tuberculosis will be markedly reduced." Well, we listen to you with courtesy, but with certain reservations. And I think you would have to sit down and say, "Well, we haven't been able to prove much on this first objective. We will wait until the next meeting comes around."

Lo and behold, you will come in there, filled with enthusiasm for your subject, of course, What's the subject today? Vocational efficiency. Well, now, don't be too modest there. I saw somewhere, when I wasn't thinking about this subject or this conference at all, that in terms of numbers of employed, music is the third largest occupation. Now if I were a music

supervisor, I would jump up before the meeting were called to order and tell that as a reason for my subject, in justifying objectives in education. I heard the fine address Dr. Condon gave you yesterday—he practices what he preaches. I wish you could have been at Dallas, Texas, two years ago, as I was, when he was President of the Department of Superintendence of the National Education Education. He made music the dominant note of that convention, and I came away from that convention just tingling with the feeling that no superintendent of schools would ever go back home again believing that music was an orphan child. And I wish you could have been in Cleveland, week before last, at that same meeting, and seen what I saw, and what I never shall forget. That great municipal auditorium, seating 12,000 or 15,000 school executives; the stage of the auditorium, when you face about, is the stage of one of the most beautiful theatres, seating 4,400 people, that I have ever seen. One morning, the two curtains went up at the same time, and we looked from this municipal auditorium, seating 12,000 or 15,000 school superintendents across that wide stage, and this theatre was filled with 4,400 junior high school students, with white blouses and black ties. Anyone who had a spark of emotion in him, or even one percent of imagination, will never forget that scene. Then the director waved his hand, 4,400 children rose and sang across that great stage the songs that they were trained to sing by their supervisors. Never shall I forget that picture! Every session opened with an orchestra numbering anywhere from 100 to 250 pieces. And so, music can and increasingly will justify itself as a contributor to the second of these objectives. Indeed, at this same meeting at Dallas, I heard the superintendent of schools of Minneapolis say that a very careful survey in that city had proved to them that anywhere from 25% to 30% of the public school children of that city were talented enough to make music a vocation, that if given an opportunity they had natural ability enough to earn their living through music. The figure he used was anywhere from 25% to 30%! So on this question of vocation and contribution thereto by music, I think there is much to be said.

Now when this third meeting is called, the supervisors of music will come in again. What is the theme for today? Citizenship is the theme for today. Well, I think the music teachers can and must contribute to citizenship. The high water mark of the Boston Convention, which came between Dallas and Cleveland, was when Catharine Lee Bates herself stepped on the platform. There, gathered around the base of that platform, were children from the Prince School in downtown Boston—37 nationalities in a group of a little over a hundred children. And the one lump that came in my throat during the four days of that convention was to see that magnificent woman sit on that platform and hear her song, "America, the Beautiful," sung by 37 races. Then to rise and say modestly that she never had allowed that song to bring her one cent of revenue. She said, "I have only one restriction with 'America the Beautiful.' Anybody can reprint it, anybody can use it, but he must not change the text. That is the only restriction." And I want to say to you that when you teach children to sing:



"Oh, beautiful for pilgrim feet,  
Whose stern impassioned stress  
A thoroughfare for freedom beat  
Across the wilderness—  
America, America!  
God mend thine every flaw;  
Confirm thy soul in self control,  
Thy liberty in law."

you are teaching citizenship. If I were a music supervisor above the fourth grade, I would see to it that before this school year ended, every American child knew the words of "America," "The Star Spangled Banner" and "America, the Beautiful" before they are ever allowed to go for a summer vacation. Their parents don't know them!

At the fourth meeting we are going to discuss the contribution of your subject to furthering the control of fundamental processes. President Elliott once said this (and I will quote him accurately): "In all the list, music is the best trainer of the mind." I didn't say that; John William Elliott said that, and I am quoting accurately. What he meant was that music is a subject to be worked with and not played with. And I sometimes wonder, if this great clamor for bands and orchestras and choruses and group singing might not bear a little inspection. Now I can't read music; but I wish we were certain that all children having the opportunities now of public school music could read it. That is the observation of an illiterate layman, based on a suspicion that this great vogue of instrumental music may be fooling us just a little. If public school music is the best trainer of the mind in the list, it's got to be used that way. I have a lurking suspicion that there is enough of mathematics and reading skill in music to justify it as a tool subject if used that way.

The next teachers' meeting will discuss the place and degree to which your subject contributes to worthy home membership. On Mr. Hoover's Cabinet, there is an Attorney General who himself is a skilled musician, Mr. Mitchell; whose wife is a skilled musician, whose two teen-aged children are skilled musicians; and they say that there has come to Washington, in the Attorney General's office, one of the best string ensembles that can be gotten together. And it would be an interesting contest if Senator Habert of Rhode Island could take his family of four, who are all skilled musicians,—mother, father and two children—and have a little contest with the Attorney General. Can you picture anything finer than that? I can't. Where a mother and father and two children make an instrumental quartet all within the four walls of a home, that could perform with credit on most public platforms! That is the extreme of what we need more of in this country, the proper use, increasing use, of music as a cultural contribution to home life. I don't believe the test of your music teaching will ever be made on the school ground, or within the school year. The test of your music teaching will come ten years later, when somebody with a research mind (and most people have it or claim to have it now) gets the privilege of going into one hundred homes, chosen at random, of children whom you

taught, and looks over the music rack, examines the records, sees if there is an instrument, what it is. The real test of public school music is ten years after, and it will be found in the homes created by the children whom you taught. And I think that is true of any other subject. So I think the teaching of public school music is a contribution to worthy home membership; I verily believe it stands first in that field, and its limitations have never yet been reached. But it ought to be *worthy* home membership. "I hear America singing," Walt Whitman says. But *what* do I hear them singing? I venture the modest guess that there is room for improvement in the quality of singing that Americans do, out of school at least, and I still insist that what it is doing out of school, is, or ought to be, a carry-over of what was done in school. You have got a real job on your hands!

The sixth meeting, which will come in the spring, will bring that same corps of teachers together again. You are here today to show to what extent your subject, the way you do it, contributes to the ethical character of the children under your influence. "Oh," you say, "what place has music got in it?" A very large place. I have one thing to say about all others: all subjects have got to begin to analyze themselves in terms of their ability to contribute to this sixth objective, ethical character. May I drive his home by telling you an incident that happened over in Wellesley Hills two or three years ago? There came over from Schenectady to visit Rogert Babson at Wellesley Hills a little hunchback who landed down at Ellis Island fifty years ago and was detained as a cripple until this Government could satisfy itself he wouldn't become a public charge. In fifty years, that little hunchback gained a pedestal higher than that held by any other man in his profession, and from which death alone toppled him. He went down to see another interesting man, Roger Babson. These two very interesting men, each in a different field, sat talking one night until late in the night. Babson said to Steinmetz, "Steinmetz, tell me. What is the great new power?" As far as I know, Steinmetz subscribed to no creed, was a member of no church. He was the outstanding man in electrodynamics in the world at the time of his death. This little hunchback, as I heard Roger Babson tell it, sat with head bowed; and this was his answer: "Babson, within the next fifty years, the world will see, and the world must see, the greatest application of spiritual and moral power that the world has even seen." Who said that? Not Harry Emerson Fosdick but Steinmetz, the scientist. And he said it within six months of his death.

The same year that Steinmetz landed at Ellis Island another immigrant landed there, a Serbian boy, illiterate even in his own language. Today, Steinmetz gone, he has taken the place Steinmetz held—Michael Pupin of Columbia. And the next platform that Michael Pupin mounts will in all probability be not before a group of scientists but before a group of ethical religious or moral workers, going up and down this country, trying to impress upon the minds of the American people the place and importance of high ethical moral and spiritual values. Read his latest book, "The New Reformation," with a subtitle, "From the physical to the spiritual realities." It is more than a coincidence that the two greatest scientific minds this

country has had in this century should be thinking in the sixth decade of their lives, not about the contributions of science to life, but about the place of character and morals in life. And if you music teachers and supervisors can't make a large contribution to the development of the finer instincts of children, then I despair for the days that I have; you can do it and you will do it.

The seventh, and the teachers' meetings are over. To what extent and in what way does your subject train children as adults to use worthily their leisure time? Ford has given us the five day week. Edison says we will have the four hour day. In other words, in twenty hours a week, instead of 48, with the iron man, we can produce all the world can consume. Well, there are 168 hours in a week, aren't there? You sleep 56 at most; and you work 20; you can get your rest and earn your living in 76 hours. You have 92 hours left. More than half of the time of the American people in the near future will be leisure. I make the modest prediction we are not ready for that yet. I don't want to see it until we can tighten up, reorganize, and redirect the program of American education sufficiently to get people ready for ninety hours of leisure a week. They are not ready now. The court records are all agreed on one thing, that wasted leisure is the primary cause of crime. I think your subject has the largest single contribution to make in the entire curriculum, to this seventh objective, worthy leisure time.

I wish you would go back to your work, as I shall go to mine, with one fundamental question. Ask yourself this: To what degree does this subject of mine, and my way of presenting it, contribute to the fundamental purposes of America's program of public education?—That is all. That is a simple question. But I would like to impress upon you the fact that as a school administrator I regard it as a fundamental question. Those teachers and those subjects that can best answer that question in the next ten years are going to have the front seats in the new curriculum. And those subjects that can't, in my humble judgment, won't have any seat in the curriculum; because the school administrators are getting rather ruthless, and some of the ancient citadels are going to be stormed and some of the vested rights questioned. Now is the time to think your own subject through.

## PROGRAM

Philadelphia Musical Fund Ensemble

Alfred J. Swan, Lecturer and Pianist

Boris Koutzen, First Violin

S. Dambrovsky, Second Violin

Maurice Kaplan, Viola

Daniel Saidenberg, Cello

Heinrich Wiemann, Contra-Bass

Andante Cantabile, Quartet in D Major ..... *Tschaikowsky*  
1st Movement, Concerto for Piano and Strings..... *Handel*

## CONCERT

The Choral Art Society of Philadelphia

H. Alexander Matthews, Director

Charles M. Courboin, Organist

Dr. Thaddeus Rich, Violinist

1. Mr. Courboin  
Choeur Dialogue ..... *Gigout*
2. Choral Art Society  
Hosanna to the Son of David ..... *Weelkes*  
Corpus Christi ..... *Warlock*  
Sanctus from "Massa di Requiem" ..... *Pizzetti*
3. Dr. Rich  
Sonata in B. Minor ..... *Bach*  
Adagio  
Allegro  
Andante  
Allegro
4. Mr. Courboin  
Choral No. 3 ..... *Franck*
5. Choral Art Society  
Come, Pretty Wag, and Sing ..... *Parry*  
The Blue Bird ..... *Stanford*  
O'er the Plains, Fairy Trains ..... *Weelkes*  
Sea Drift ..... *Coleridge-Taylor*
6. Dr. Rich  
Prelude to "The Deluge" ..... *Saint-Saens*  
Hungarian Dance No. 2 ..... *Brahms-Joachim*
7. Choral Art Society  
Don Galliaro's Son ..... *Sancho-Marraco*  
Swedish Folk Songs ..... *arr. Saar*  
Vermeland  
'Neath the Roses  
Judge's Dance
8. Mr. Courboin  
Toccata and Fugue in D Minor ..... *Bach*

## SONGS AND CHORAL MUSIC

GEORGE H. GARTLAN, *Director of Public School Music, Greater New York*

One of the most important obligations imposed upon a supervisor of public school music is the pressing necessity of keeping informed and up-to-date on all music publications relevant to the professional success of the subject. The small number of supervisors who have successfully accomplished this, and the large number who have not, suggest a mild rebuke to those who still have not acquired the habit of investigation and research.

One of the outstanding criticisms directed against the majority of supervisors, and undoubtedly a deserved one, is the failure to pursue post-graduate instruction. There are still too many supervisors whose knowledge of music consists largely of the one series of music readers which they learned when they paid for their instruction. Now they do not care to learn about any other music, because such study might disturb certain foresworn premises. Fear in this direction accelerates fright in other directions.

Let us consider a certain phase of a school music conference, that is, the importance of the publishers' exhibit. At the expense of time, energy and money, the publishers at each session have offered an attractive and exhilarating contribution to the welfare of supervision; and frequently it has been a source of keen disappointment to find so little response to their concentrated effort. Sometimes there is so much offered, and the time for observation is so limited, that the best we can hope to do is to make a cursory observation of the materials offered. This conference has provided specific times when such observation may be made in comfort to the observer.

New books bring new thoughts. Thinking stimulates mental activity. Mental activity should produce physical energy, and energy presupposes action. This action leads to the consummation of fundamental principles of pedagogy, and in the end the child is the one who profits. Teaching, like other walks of life, has become a business. Some members of the profession are concerned more with salary increases, or assured pensions, than with the welfare of the child. Such acts are human, but the equation should at least be even. How then can we suggest the proper leavening process?

In these exhibits we have an epitomization of the best musical thought in relation to pedagogy. When we visit an exhibit it should be done with a definite objective, and not with an uncontrolled curiosity to investigate the innovation, or a desire to accumulate material.

If the mission be the selection of a textbook for a junior high school, a grade textbook, or for assembly singing, then the supervisor should make a careful inspection of all books provided by all exhibitors to fit such a specific case. It is unprogressive and unprofessional to blunder on, term after term and year after year, repeating the same errors, if errors they be, and not make the effort to bring new material and new experiences into the lives of children.

If your problem be that of providing reproducing pianos or phonographs for the purpose of teaching music appreciation, then a careful study should be made of the catalogues provided, in order that the course which has been made for the purpose of teaching appreciation shall be carried out intelligently and with some definite result.

The problem of supplementary material is one of the most difficult that faces the supervisor. It is true that a great deal of mediocre music has been published because some of the classics were too difficult. However, there is no need of repeating this mediocrity when publishers are providing the very best possible material with the most skillful arrangements suitable for school purposes. The catalogues are legion, and the time does not permit of an enumeration of the colossal library. However, I have appended at

least a partial list of various works, not selected by me but suggested by the publishers as outstanding features of their catalogues, particularly suitable for school purposes. There is a simple way to arrive at a definite understanding as to exactly what we want. If your problem be for the elementary grades, you know whether the children are able to sing part songs or to do simple cantatas. Therefore, in inquiring of a publisher, the supervisor should state specifically the conditions of the school, the approximate ability of the pupils, the mood of the composition, and at least a suggestion as to the idea behind the literary content. Then the publishers can respond intelligently. But if you address them and say, "I want a cantata for the sixth grade," they have to guess. I am sure that at some time all of us have been guilty of this particular neglect. But the time has come when we should not treat them with the self-satisfied indifference we have offered them in the past. Hundreds of thousands of dollars have been spent each year in sending us sample copies of songs, books, cantatas and other things, and sometimes we never take the trouble to even look at them. They are consigned to the realm of wastepaper, and frequently after this has been accomplished, we turn around and ask the publishers if they will send us samples of cantatas. It is probably easier for them to send it to us than it is for them to investigate their files and write, "Under date of such and such we sent you a copy."

It must be remembered that for many years the exhibitors were the backbone of all supervisors' conferences, and I am not so sure that they do not hold the same position today. Some people still continue to look upon them as interesting sidelights—that are there for their own purpose. This is not a fact. They are there in an educational capacity, doing this great research work for us, and presenting it to us in predigested form. What then can we do to show our deep appreciation? They are not asking us to become disciples for any selfish purpose, but they have the right to expect that we shall, without prejudice, carefully inspect and examine the material which they offer. They ask nothing further, except that if it meets with our approval we shall give it a hearing.

It is not the purpose of this paper to make comparisons of songs, of choral music, or of instruments that aid us in the teaching of school music. There is, however, a moment for the presentation of a very important point. Most of our great art songs have been written for the adult. When we ask children to sing them they are approaching an idea, whether it be of sentiment, of love, of sorrow, of tragedy or of adventure, without the least possible mental background to grasp the conception. On the other hand, we have a great deal of unsatisfactory music and innocuous poetry. Children are forced to waste their time going through this type of material because we have been told it has been graded, and it probably has been graded by people who are not qualified to judge either the music or the poetry. Frequently superintendents of schools are too busy, as they express it, to make an investigation of the type of music material used in schools—they trust our judgment to the extreme; by another token, they are not even interested in what we are doing, and do not care.

While the chorals of John Sebastian Bach, Handel, Mendelssohn, and other great writers of oratorio are conspicuous for their beauty, they are not necessarily the best type of choral music for the schools; and yet it is the duty of every supervisor of music to know this music thoroughly in order that they may judge their compositions by such standards and to reject those that fall below such standards. Popularity is an important element in the selection of music. The songs of Stephen Collins Foster will be sung as long as there are people to sing them, and I feel that it is equally safe to say that two such songs as Sir Arthur Sullivan's "Lost Chord" and Molloy's "Love's Old Sweet Song" will be sung in schools for generations to come. We must not recoil in horror when some one suggests to us that children be allowed to sing one of the popular songs of the day. We know very well that they sing them at home and on the street. They hear them in every place of amusement to which they go, and the little child mind often wonders why the school system is not progressive. He is not old enough to understand that the texts of many of these songs are objectionable so far as ethical content is concerned, and that the public schools must adhere strictly to those principles in order that the children may have at least a suggestion of moral training. But we can make a selection of one here and there that will do no harm, and an immeasurable amount of good, because it will make children believe that public school music is possessed of real social vitality. In this type of material we have a field almost as large as the world itself.

While you are here it is fitting that you should spend as much time as you can possibly spare in an investigation of the wealth of musical literature offered for your inspection. Do not approach it with the idea you are not going to use it. You do not know whether you are or not. You will find in it gems of musical literature and sufficient material to satisfy your pedagogical needs for years to come.

Selection "C" .....	Novello's Choral Songs.....	H. W. Gray Co.
Orphans' Cantata .....	Louis Edgar Johns .....	Carl Fischer
Restlessness .....	Palmer Clark .....	Carl Fischer
Old Refrain .....	Fritz Kreisler .....	Carl Fischer
Song of Youth .....	Carol J. Sharp .....	Carl Fischer
Song of You .....	C. W. Cadman .....	Carl Fischer
Spring the Piper .....	Franz Schubert .....	Carl Fischer
Song of the Canoe .....	H. Gilberte .....	Carl Fischer
By the Roadside .....	Palmer Clark .....	Carl Fischer
Blow, Blow Thou Winter Wind...	Alexius Baas .....	John Church Co.
Down in Nodaway .....	Gaynor .....	John Church Co.
Haunt of the Witches .....	Toogood .....	John Church Co.
Venetian Love Song .....	Ethelbert Nevin .....	John Church Co.
Dreaming .....	Richard Wagner .....	John Church Co.
Drink to Me Only with Thine Eyes	Johnson .....	John Church Co.
Springtime .....	Strauss .....	John Church Co.
Winding Road .....	Charles G. Spross .....	John Church Co.
Green Cathedral .....	Carl Hahn .....	John Church Co.
Storm A-Comin' .....	John Mokrejs .....	John Church Co.
Sun-Up .....	Reginald W. Martin .....	John Church Co.
Let All My Life Be Music .....	Charles G. Spross.....	John Church Co.

Square Peg .....	Carl Hahn .....	John Church Co.
The Conquest .....	Charles G. Spross.....	John Church Co.
I Shall Not Pass Again This Way .....	Stanley S. Effinger.....	John Church Co.
Concert of Months .....	Grant-Schaefer .....	Arthur P. Schmidt Co.
Adventures of a Doll-Child .....	Grant-Schaefer .....	Arthur P. Schmidt Co.
It's Raining .....	William Baines .....	Arthur P. Schmidt Co.
Winter .....	Walter Howe Jones.....	Arthur P. Schmidt Co.
Night-Fall .....	Cuthbert Harris .....	Arthur P. Schmidt Co.
Who Has Seen the Wind .....	F. Leslie Calver.....	Arthur P. Schmidt Co.
Santa Lucia .....	Arr. by Alfred Moffat..	Arthur P. Schmidt Co.
Forest Court .....	Grant-Schaefer .....	Arthur P. Schmidt Co.
Childhood of Hiawatha .....	Ira B. Wilson .....	Lorenz Publishing Co.
Sprit of '76 .....	Ira B. Wilson .....	Lorenz Publishing Co.
Rip Van Winkle .....	Ira B. Wilson .....	Lorenz Publishing Co.
Legend of Sleepy Hollow .....	Ira B. Wilson .....	Lorenz Publishing Co.
Independence Bell .....	Franz C. Bornschein.....	J. Fischer & Bro.
King Nutcracker .....	Franz C. Bornschein.....	J. Fischer & Bro.
Emperor and the Nightingale.....	Franz C. Bornschein.....	J. Fischer & Bro.
Bird and the Squirrel .....	Mary Helen Brown.....	R. L. Huntzinger, Inc.
In an Apron Blue .....	Carl Hahn .....	R. L. Huntzinger, Inc.
A Cocoon Romance .....	Geoffrey O'Hara .....	R. L. Huntzinger, Inc.
God Touched the Rose .....	Mary Helen Brown.....	R. L. Huntzinger, Inc.
Ride Out on Wings of Song.....	Jessie Ward Haywood..	R. L. Huntzinger, Inc.
Ay, Ay, Ay .....	Creole Song .....	R. L. Huntzinger, Inc.
The Mither Heart .....	William Sickles .....	R. L. Huntzinger, Inc.
Give a Man a Horse He Can Ride .....	Geoffrey O'Hara .....	R. L. Huntzinger, Inc.
To a June Rose .....	Mary Helen Brown.....	R. L. Huntzinger, Inc.
The False Prophet .....	John Prindle Scott.....	R. L. Huntzinger, Inc.
Two Little Stars .....	Geoffrey O'Hara .....	R. L. Huntzinger, Inc.
Dancing Doll .....	Poldini .....	R. L. Huntzinger, Inc.
Romeo in Georgia .....	John Prindle Scott.....	R. L. Huntzinger, Inc.
A Cabin on the Bayou .....	Mary Helen Brown.....	R. L. Huntzinger, Inc.
Swing Song .....	Francis Moore .....	R. L. Huntzinger, Inc.
If I Had Wings .....	Florence Turner-Maley..	R. L. Huntzinger, Inc.

Oxford University Press—Important treatises on the art of handling school choirs; training of the boy voice; fundamentals of music; art of teaching singing in class; complete series of a very high grade of choral music in octavo edition.

## INSTRUMENTS AND INSTRUMENTAL MUSIC

VICTOR L. F. REBMANN, *Director of Music, Yonkers, N. Y.*

Ten years ago it occurred to me to interview the heads of our great publishing houses with a view of inducing them to provide adequate music material for school orchestras. Without exception, they received me courteously and attentively; but in every instance doubt was expressed by the publishers of a sufficient demand for school orchestra music. Two years later, a survey was published covering music material then available for school orchestras. It contained 302 numbers, 21 in grade I, 50 in grade II, 98 in grade III and 133 in grade IV. Only three publishers (Carl Fischer, G. Schirmer Inc. and The Willis Company) had school orchestra editions, none



with scores. In 1925, a revision of the survey of music material was undertaken which showed an increase to 582 compositions: 140 in grade I, 128 in grade II, 144 in grade III, and 170 in grade IV. The publication of scores had been undertaken by Birchard, Ditson, Jenkins, Schirmer, Silver-Burdett and Willis. Since that year, publication of new orchestra music for school organizations has progressed rapidly enough so that the need of revising the survey of 1925 has become apparent.

A similar survey, compiled by Russell V. Morgan of Cleveland and published by the Bureau for the Advancement of Music, lists in a like manner band music adapted for school purposes. These two surveys show conclusively that we are being supplied with orchestra music, and to a lesser degree with band music, in sufficient quantity. Let us then consider its quality for a moment.

There exists a fair measure of agreement among instrumental supervisors in reference to the general requirements for grade of difficulty, marking of bowing and fingering, provision of parts for substitute instruments, cueing, conductor's scores and other technical features. Publishers have given careful consideration to these elements, with the result that the majority of school editions attain a satisfactory and some a high standard of technical perfection. In a small minority of cases so called school orchestra editions lack the very essentials of educational publications. Just a few days ago, a number from a "School Orchestra Series" fell into my hands. Evidently intended for an intermediate orchestra, it lacks notation of fingering and bowing for the strings, judicious treatment of the wood-wind instruments—the flute and saxophones particularly are constantly forced to play the extreme upper notes—and a conductor's score is not provided. Such flagrant disregard of established basic principles is, fortunately, isolated. The great majority of publishers are providing us with a goodly supply of excellent, good and satisfactory material which is fully adequate for the needs of intermediate and more advanced orchestras and bands. There is still a pronounced lack of arrangements of the simplest kind which may arouse the pleasurable interest of elementary school orchestra and bands.

Contemplation of the inner and deeper values of our present orchestra music, the educational, aesthetic, cultural, emotional and inspirational values, reveals that some of the publishers are striving for a high ideal and are consciously treading the straight and narrow path of music educational righteousness. They bring forth music which is pure, wholesome, appropriate to the understanding and relative emotional capacity of the young player; music which exerts a strong appeal upon his imagination, which arouses pleasurable interest, which forms his taste in the right direction, which causes eagerness to conquer the technical problems, and which will remain with him permanently and linger in his memory as a treasured acquisition. These publishers aim to avoid the superficial, the tawdry, the trashy and the cheap; they shun that which does not ring true; they refuse to be accessories to the crime of leading the emotions of the child into the realm of sophistication, wrong sentimentality and bombast.

Education is just becoming aware of its omissions in the training, guidance and direction of the emotions. Music, by its very nature, must take a prominent part in this phase of education. The supervisor of music has the exquisite and formidable task, to make known to the publisher that he wants nothing but the best for his children, that he must have music which is "child-minded," which appeals to and lifts up their souls, which refines their taste and aids in the achievement of musicianship. After all, whose fault is it if educational music publications are not all they should be? Not the publishers', primarily. For they are and must be in the business to make a fair profit. They must publish music which we, the music supervisors, will buy. The blame for shoddy publications falls ultimately on us. Our taste, or lack of it, decides the type of material which the publisher will bring forth. If our discrimination is coarse-grained, if we will put up with inferior workmanship and lack of artistic ideals, the publisher is forced down to the level of our refinement. But if we insist on superior material, if we refuse to accept anything but the best, we will help the publisher in bringing out superior publications; and he will thank us, for he would rather sell music which is a credit to him.

To him we, the supervisors and teachers of music, owe the expression of our sincere appreciation for his valiant aid in the advancement of our work, for his material support in making possible these most valuable conferences, and for his far sighted enterprise in exploring with us untried fields of endeavor, often with no assurance beyond a supreme trust in the good cause we represent and in the righteousness of our ideals.

## LIST OF RECENT PUBLICATIONS

### ORCHESTRA

*Sam Fox All Star Orchestra Folio*—Sam Fox Publishing Company.

A means for tuneful recreation, intended for school orchestras, but lacking in the essential qualities of children's music, as it appears to be adult music "simplified" to make it playable by children.

*Fox Recreation Orchestra Folio*—Sam Fox Publishing Company

Tuneful, wholesome, easy popular pieces making no claims to artistic distinction, useful perhaps for recreational playing.

*Schirmer's Elementary Orchestra Series*—Rebmann-Clark—G. Schirmer, Inc.

Designed to present material of musical value to the elementary orchestra. Full score.

*Sinfonietta*—Schubert—Silver-Burdett and Company.

A delightful, simple, effective arrangement of one of the three violin sonatas published as opus 137.

*Three Miniature Suites*—Carl Busch—H. J. Fitz-Simons, Chicago, Ill.

Charming, comparatively easy music for a high school orchestra. Full score.

## BAND

*The Ditson School and Community Band Series*—McConathy, Morgan and Clarke—Oliver Ditson Company.

Devised for young bands which must be taught to play their instruments before actual band practice may begin. Well selected, progressive material which should aid greatly in the achievement of creditable results in a short time.

*The Carl Fischer Symphonic Band Folio*—J. E. Maddy—Carl Fischer, Inc.

Superior music, expertly edited, full instrumentation yet extensively cued for use by smaller bands.

*Master Series for Young Bands*—Maddy-Clark—G. Schirmer, Inc.

Twelve suites for symphonic band, containing the same units and compositions as the Master Series for Young Orchestras. Conductor's score.

## ENSEMBLE

*Willis Instrumental Quartet Repertory*—J. E. Maddy and T. P. Giddings—Willis Music Company.

Providing easy quartet music for every conceivable type of instrumental quartet. A valuable collection.

*A Progressive Method of String Quartet Playing*—Alfred Pochon—G. Schirmer.

A clearly worded introduction into the art of quartet playing by an authority. Helpful to the young teacher lacking orchestra experience.

## INSTRUMENTAL CLASS INSTRUCTION

*Instrumental Class Teaching*—Maddy and Giddings—Willis Music Company.

"A Practical Teacher's Guide" for the efficient use of the "Universal Teacher." A most profitable book.

*Class Room Charts, Band and Orchestra Instruments*—C. G. Conn, Ltd.

A valuable and practical addition to the instrumental teacher's equipment.

*Wind Instruments*—William Albert Deal—Progress Publishing Company.

A guide to the teacher of mixed wind instrument classes, provided he knows thoroughly his instrument and is an accomplished musician. Not useable as an instruction book.

*Graded Course of Clarinet Playing*—Glen Haydon—Carl Fischer, Inc.

An excellently selected and expertly graded compilation of study material.

*A Tune a Day*—C. Paul Herfurth.

Well selected and graded material, the inherent musical interest of which could be made still more apparent by the addition of an accompanying second violin or piano part.

*Instrumental Unisons*—Mortimer Wilson—J. Fischer & Bro.

"Preparatory Supplements to Orchestra Training," containing honest-to-goodness children's music, skilfully adapted to an elementary grade of difficulty. A delightful and most useful work.

*The Mirick Method of Instrumental Instruction for Band, with Orchestra Parts*—Galen C. Mirick—Gamble Hinged Music Co., Chicago, Ill.

"Beginning the Beginner's Band," a loose leaf method, interesting to children, although progressing a bit too quickly.

#### PIANO

*The Two Acrobats*—Mae Eileen Erb, Boston Music Company.

Attractive tunes, useful as supplementary material and intended "for strengthening the fourth and fifth fingers and for the development of the left hand."

*Schmidt's Collection of Four-Hand Marches*—Arthur P. Schmidt Company.  
A collection of fairly easy and superior marches.

*Keyboard Secrets*—Dorothy Gaynor Blake—Willis Music Company.

"Sixty Daily Recreations to Solve First Keyboard Problems at the Piano."

*Off We Go*—Diller and Quaile—G. Schirmer, Inc.

A book of songs with words for the piano, designed to combine musical interest with sound technical training.

*The Happy Pianist*—Enid Grundy—Oxford University Press.

Written for the "amateur with little time" and for the purpose of making music study a "joy" and not a "drudgery." A good book.

#### VIOLIN

*Five Rhythmic Pieces on the Open Strings*—Helen Dallam—Boston Music Company.

With musically interesting piano part, a fine example of this type of teaching material.

*Twenty-four First Position Studies for the Violin*—Alberto Bachmann—Hinds, Hayden and Eldridge.

Presenting delightful, original compositions in the classic dance forms, each number intended for some definitely stated technical purpose.

*Carnival, a Suite for Violin Classes*—Don Morrison—Oberlin Music Co.

Suited for public performance, a pleasing composition.

#### LITERATURE

*The Musical Pilgrim*—edited by Dr. Somervell—Oxford University Press.

"To provide students and concert goers with reliable guides to the classics of a more solid and far-reaching kind than the usual annotated programs." They achieve this aim admirably.

*Project Lessons in Orchestration*—Arthur Heacox—Oliver Ditson Company.

A practical, comprehensive, skilfull and musicianly work.

*Analytic Symphony Series*—Percy Goetschius—Oliver Ditson Company.

A great contribution by a great teacher, of invaluable aid to those who are capable pianists and who wish to become really acquainted with symphonic lore.

*History of Public School Music in the United States*—Edward Bailey Birge  
—Oliver Ditson Co.

The only one of its kind, a scholarly and indispensable book for the music supervisor.

*The Technique of the Baton*—Albert Stoessel—Carl Fischer.

An authoritative addition to the literature on conducting.

*The Art of Expression for the Violin*—A. H. Weisberg—G. Schirmer.

A valuable discussion of the various elements of expression with practical examples. While intended for the violinist, it will be of help to the young orchestra leader.

## MUSIC APPRECIATION

FRANKLIN DUNHAM, *Educational Director, the Aeolian Company,*  
*New York City.*

At the Southern Conference last week I spoke on the subject, "Can Music Appreciation be Taught?" I will attempt to say today something about what we teach music appreciation with. And then, at the North Central Conference in Milwaukee, a few weeks hence, I shall try to cover a much larger subject, "How We May Teach Music Appreciation." From those three subjects you probably have discovered that music appreciation can be taught—that is the answer to the first subject.

I think it might be well to review exactly what we mean by music appreciation, before we go into a discussion of the materials. Will Earhart says that "Music appreciation is a pleasurable response set up in us when we listen to beautiful music." There are many other definitions, but at least we realize and understand that appreciation of any art is an active process, that something takes place in us, and that without that something taking place, without our consciously realizing what is happening to us, there is no appreciative process.

Now it seems quite foolish for us to take a mass of material, such as books, lecture notes, records and rolls, and call those things the materials for music appreciation; because music appreciation cannot possibly take place in the application of certain lecture notes, books, rolls or records, to the child. The true material for music appreciation exists in every song, every instrumental selection, every orchestra number and every other kind of music we use. Music appreciation should certainly start, so far as the school is concerned, the moment a child enters a school building. If music is present, the appreciative process should start; and so it would be quite foolish to limit ourselves to a table full of material such as I have here, which has been brought out in the last two years since we had our last Eastern Conference, and claim that this is the material for music appreciation. It simply is the material that I have to deal with in this little talk.

I have tried to prepare you for this by having multigraphed a list of materials which have appeared in the last two years and in which you probably will be interested. So I shall proceed with the material that has been

brought out, either originally or by reprint, in the last two years since our last Conference, and review for you as briefly as I can that material which you will find, most of it in our exhibits on the mezzanine and on the third floor as you visit them during the day.

I have arranged this according to publisher rather than according to grading.

Carl Fischer has some very interesting new material. The Pochon Album for School Orchestras, although it has not been recorded, is available in score form and you may use it with your school orchestra. Alfredo Pochon, who is a member of the Flonzaley Quartette and whose work you would expect to be splendid, has brought together typical pieces of Haydn, Beethoven, Mendelssohn and other great masters, and in another section has gathered together the great folk music for school orchestra use.

The same firm has continued to bring out their Contemporary Composer Studies, which are undoubtedly the most interesting things that publishers are doing today. They are doing it in a form of gratuity. By means of these studies we are kept in touch with the composers who are living at the present time—Skilton, Crist, Whithorne, Burleigh, and other composers. You could use those very nicely in your high school appreciation courses.

J. Fischer & Brother have the "King's Henchman" reduced to piano score, which I shall speak of a bit later in another connection, and also Contemporary Composer Studies of Deems Taylor, Lane, Kramer,—men who are doing splendid work today in composition.

G. Schirmer have a very fine Master Orchestra Series, which has been edited under the direction of Victor Rebmann; there again the masters (Bach, Beethoven, Brahms and so on) have been so arranged that your school orchestra can play them. That, of course, is one of the great means of doing appreciation work in the school, to utilize the music facilities that you have, beyond the recorded music.

Then a reprint has been made of Music Appreciation for the Student, by J. Lawrence Erb, who is now at Connecticut College. A splendid high school text for appreciation work.

Mrs. Seymour's "How to Think Music" has been reprinted again—a good little book for ourselves, rather than for any direct text use.

"Alla Breve," by Carl Engel, has been reprinted again; it is a short sketch of music, perhaps one of the most erudite and at the same time simple discussions that has ever been written.

Finally, Schirmer have some more Contemporary Composer Studies, headed by the beautiful character of Charles T. Griffes, who died in his youth and who had so much promise, whose works are just being recognized and are appearing on some of our school programs.

Birchard has a new book on appreciation for the grade schools called "Teaching Music from an Appreciative Basis," written by Louis Mohler—teaching music from an appreciative basis, rather than music appreciation. It embodies all the elementary school work of Louis Mohler that is given in his classes at Teachers' College and at New York University.

A new set of orchestra works have been brought out, under the command of the two Gordons, called "Voices of the Orchestra"—splendid for appreciation work. Reprints have been made of "Reading Lessons in Music Appreciation," which were first used by the Kansas City Symphony, by Glenn and Rhetts; also of the little booklet, "Listening in on the Masters," which was the first set of notes brought out for radio use in the country, by Alice Keith, and Arthur Shephard.

The "Music Appreciation Readers" by Hazel Gertrude Kinscella, published by the University Publishing Company, have now reached Book V, and so complete the work throughout the grades. This is a very interesting way of getting music in on other subjects, that is, stealing someone else's time, and doing it legitimately. Here, the regular reading time is given over to music, and so, instead of our usual fourteen or sixteen minutes a week, we are able to get a good part of the time devoted to English.

A. P. Schmidt has again made reprints of "Music, an Art and a Language" by Walter Spalding, and "Critical and Historical Essays" by Edward MacDowell. Those essays represent undoubtedly the best thought of Edward MacDowell on music; they were given as a series of lectures at Columbia University.

The Oxford University Press has a formidable list of material for appreciation use. You know, the English take this subject a lot more seriously than we do; they have an addiction for writing about music. In the library of Percy Scholes, in London, there are more than 3400 volumes about music. I want to call your attention, first, to the album of school marches which they have made, under the direction of A. Forbes Milne. There you can get music appreciation in another part of the music work; instead of the usual Sousa marches, or the Boston Commandry, or the Stars and Stripes Forever, or the rest of these neo-Wagnerian marches which in themselves have very little basis for appreciation, you can get in this volume of school marches, marches of Mendelssohn, marches of Verdi, lovely marches of Schumann, and so on, that are splendid marches as well as being music for appreciation purposes.

Then the Musical Pilgrim Series edited by Dr. Somerell continues. I suppose that is about as fine a series of material on classical music, the analysis of compositions, as there is published. These little books sell for about 50c, in a paper cover.

"Folk Dances of the World" is another set that has been very carefully made up for appreciation use. And then finally, Rosa Newmarch, who is the program note writer of the Queen's Hall Orchestra in London for Sir Henry Wood, has started to publish in volumes her descriptive notes. Probably the most famous descriptive notes in all the world are these descriptive notes of Newmarch, who wrote them in such a way that everyone could understand them, because the Sir Henry Wood experiments in England were the beginnings of the popular symphony concerts in all the world. Volume I is already published.

Then, "The Growth of Music" by Colles, and "The Scope of Music" by Percy Buck, and a marvelous book on Bach, by Charles Sanford Terry, who

is coming here next year. "Miniature History of Music," by Scholes, which he wrote originally for radio audiences. "Music Appreciation by Means of the Duo-Art," a new book of Scholes. And Volumes II and III of his "Listeners' History of Music." If you know his Volume I of "Listener's History," you know it went to Beethoven; Volume II goes from Beethoven to Franck, and Volume III from Franck through the Impressionists to the present day Modernists.

The Boston Music Company have reprints of Vincent d'Indy's "Beethoven" (one of the French sidelights on Beethoven, a most interesting book) and "Musical Education of the Child," by MacPherson. MacPherson was the first man to bring the subject of music appreciation as such before the British people, and you can imagine what has happened since, if Scholes has 3400 volumes about music!

The Kenyon Press has a little booklet, by Midred Faville, called "Brief Appreciation of Music," which has been used successfully in her classes and her schools; it is very good for a short course if you can only get perhaps half an hour a week in high school.

One of the most interesting books on the development of music in the last two years has been Paul Bekker's "The Story of Music." Paul Bekker is the critic for the Berlin *Tageblatt* and one of the most highly respected writers on music of the present day in Germany; and this book has been translated into English and gives us a fine view of the complete development of music. It could be easily used as a supplementary text in high school.

Harper's have brought out Roy Dickinson Welch's course at Smith College, reduced to terms that we could all work with, called "The Appreciation of Music." We find so many books called simply "The Appreciation of Music" that we feel we ought to get new titles; but this Welch book is a workable text because it is the result of eight years' experience on the part of Mr. Welch at Smith College in teaching college freshmen a course in appreciation. Then they have also been bringing out for the last few years the Music Master Series, edited by Sir Landon Ronald. This is a complete series of works, done by people in England who make a complete study of a single composer's life; their principal value to us, I think, is the fact that they are quite human; and if we read them we can absorb the human side of the composer, something we don't usually get in any history; and then they are valuable too because at the back of the book they have a complete list of the works of this composer, arranged in order of their production by the composer. Everything is there. Throughout the text, there are allusions to the list in the back of the book, so we can tell exactly what is happening in the composer's musical life while his own private life progresses. They are a very interesting series of books, and there are about eight already available.

Then there are reprints of the "Appreciation of Music" by Daniel Gregory Mason, which is the first of that sort of book to come in our country. That is in five volumes, of which the first is the one most used (that is the one that has the marvelous and complete program notes on the Beethoven Fifth Symphony).



Another reprint is "Orchestral Instruments and What They Do," which probably hasn't been bettered, although there have been many other books written on orchestral instruments. This also is by Mason.

Doubleday, Doran & Co. has a lovely book written by Ernest La Prade, who was Damrosch's assistant in the Damrosch Children's Concerts: "Alice in Orchestrabilia." It is a readable book which you can place in the hands of the child, and the child will immediately become interested in all the instruments of the orchestra.

Oliver Ditson has just completed the Music Understanding Course which was made particularly for our Federation of Music Clubs by Karl W. Gehrkens, Daniel Gregory Mason, Edward Stillman Kelly, and Clarence Hamilton of Wellesley College. And they have made reprints of Hamilton's "Music Appreciation" and Hamilton's "Outlines of History" which I imagine are in use everywhere.

Mr. Cooke, at Presser's, has made another book on his "Young Folks Picture History of Music," in which separate pictures are given and pasted in the book by the children. It is a marvelous little book to keep up the interest in music, that can be put in the hands of a child and taken home and made a part of their own lives.

Hinds, Hayden & Eldredge has made reprints of the book which contains their Music Appreciation Studies, by Glenn & Rhett. This is part of the Universal Series of School Music Books. They are in constant use.

Ginn & Co. has completed the volume called "Music Appreciation in the School Room," which is tied up directly with the Music Education Series by Giddings, Earhart, Baldwin and Newton. For the first three grades the tie-up is made complete with the series, and from the fourth grade on the book may be used with any other material.

The American Book Company has brought out a series of Music Plays from the Dann Series, where Margaret McElroy has made music dramas out of the songs in the Dann books up to the sixth grade; the most marvelous little set of music dramas, that bring the Dann songs into play on the stage for appreciation purposes.

Silver, Burdett & Co. has completed through the junior high school their Music Appreciation Set called "Music Appreciation for Every Child"—an idea that Mabelle Glenn had in Kansas City some years ago and now in use in many systems over the country. They have made many reprints of the Bible for music appreciation, "Listening Lessons in Music," by Agnes Moore Fryberger, which was the first book in our country for elementary appreciation work.

The Sims Song Slide Corporation has made a series of orchestra slides which may be placed in your projecting machine and portrayed before the children while an orchestral composition is being played by radio or phonograph. These are beautifully edited by Edith Rhett of the Detroit Symphony Orchestra.

The Keystone View Company has also entered the field with a series of slides called "Art and Music," made by Mrs. Leonora Coffin of Indianapolis;

she has taken various art studies and correlated them with Victor Records, a most beautiful, appealing set of slides.

Pictures of composers and artists are available from the Sims Visual Music Co. and the Oklahoma City Art Company. The Aeolian Company distributes free of charge pictures of classical composers and also of their principal recording artists, Paderewski, Bauer, Gabrilowitch, etc. Also, the Victor Company have a beautiful set of artists' pictures which they distribute.

I want to tell you something about the significant records and rolls that have come out for appreciation use. The Victor Company have brought out a new book, an outline of appreciation, called "High School Outline of Musical History," beautifully arranged with blank pages opposite the text material so that you may write your own notes in it. They have also brought out a new Rural Set of 77 Selections, particularly arranged for rural schools, thirteen records in a little carrying case, that makes a complete music appreciation set for rural schools. They have recorded the new Ditson Band Series that has created such a lot of interest; so now, instead of merely having the band series in printed music type, we can listen to splendid model performances of these band selections before our bands attempt to play them. What a wonderful relief to a conductor, and what a wonderful means of having the children actually listen to how the music goes before they attempt it!

Probably one of the most marvelous sets of recordings made is the recording of the Pope Marcellus Mass of Palestrina. This has been made complete on Victor records by the most marvelous choir that could possibly do it outside of perhaps the Sistine (perhaps even better than the Sistine) the Westminster Choir of the Catholic Cathedral in London, which has brought a renaissance of Palestrina music to Great Britain.

Then, they have recorded the principal parts of our American opera, "The King's Henchman"; and in this connection I would like to refer again to the piano score published by J. Fischer & Brother, because you can follow the piano score at the same time as you listen to the music.

Columbia have continued their Master Works Series, and now have the complete Beethoven Symphonies done right through the Ninth Symphony.

Brunswick have made some additions to their catalogue, particularly the Rachmaninoff G Minor Symphony played by the Cleveland Orchestra—the only Rachmaninoff Symphony recordings there are.

Ginn have made a complete set of records for use with their Music Appreciation Book, by Henry Hadley and his orchestra, recorded in New York.

For the Duo-Art there has come a whole new series of appreciation material called Audiographic Music, under the editorship of Percy Scholes and Dr. Charles H. Farnsworth. There is a complete student's edition now available, covering every period in keyboard music from pre-Bach to Stravinsky, 78 rolls, and a biographical series which is most interesting. In the case of Wagner, for instance, Siegfried Wagner has written the biographical rolls and played from the earliest sonata, one that has never been published, a Wagner sonata, written when Wagner was only fifteen years of age—has started with that and continued through his life.

Stravinsky has made a set of rolls in which he has both played and written his explanation of material from his earliest compositions through to his last, showing exactly where he departed from Scriabine and where he entered into his own original work, and exactly how he is coming back again not to Scriabine, but to the school of the Melodists. It is a very interesting series of about eight rolls.

Then, the Duo-Art book of music, a great, thick book with short biographies done by Louis Mohler and complete stories of some two thousand compositions, is available free of charge from the Aeolian Company for every supervisor in the country.

The radio program this last year has been very interesting; small programs were distributed for our use by the Radio Corporation of America, and questions and answers were sent to all teachers who tied up with the Damrosch Programs given every Friday morning throughout the school year.

The Radio Corporation also have made a new panel receiving set, which is placed in the superintendent's or music department's office; from there, every room in the building may be wired for receiving radio programs, so that classroom work can actually be done throughout the school building.

The British Broadcasting Company has brought out a most interesting Year Book, which you can get by writing to the British Broadcasting Company at Savoy Hill, London, E. C. They are three or four years ahead of us in the broadcasting of fine appreciation material.

Of the magazines which are following our whole music appreciation program, we find at the top of the list *Music and Youth*, which has been taken over by Schirmer, to be placed in the hands of all children; the *Musical Observer*, which now has a whole section, the very center and heart of the book, devoted to music education work and edited by Mabelle Glenn; the *Musical Digest*, *Musical America*, *Musical Courier*, and *The Musician*.

#### NEW MATERIALS FOR MUSIC APPRECIATION

1929

Franklin Dunham, Educational Director, the Aeolian Company

##### *Carl Fischer*

- Pochon Album for School Orchestras
- Haydn—Beethoven—Mendelssohn, etc.
- Typical Folk Pieces for Nationality
- Contemporary Composer Studies:
- Skilton, Crist, Whithorne, Burleigh, etc.

##### *J. Fischer & Bro.*

- King's Henchman—Piano Score
- Contemporary Composer Studies:
- Deems Taylor, Lane, Kramer, etc.

##### *G. Schirmer*

- Master Orchestra Series
- Bach, Beethoven, Brahms, etc.
- Music Appreciation for the Student—Erb
- How to Think Music—Seymour

Alla Breve—Carl Engel  
 Contemporary Composer Studies :  
 C. T. Griffes, etc.

*C. C. Birchard*

Teaching Music from an Appreciative Basis—Mohler  
 Voices of the Orchestra—Gordon  
 Reading Lessons on Music Appreciation—Glenn and Rhetts  
 Listening in on the Masters—Keith & Shepherd

*University Publishing Co.*

Music Appreciation Readers—Book V—Kinscella

*A. P. Schmidt*

Music, an Art and a Language—Spalding  
 Critical and Historical Essays—Edward MacDowell

*Oxford University Press*

Album of School Marches—A. Forbes Milne  
 Musical Pilgrim Series—Dr. Somerell  
 Folk Dances of the World—Foss  
 Descriptive Notes, Vol. I—Rosa Newmarch  
 Growth of Music—Colles  
 Scope of Music—Buck  
 Bach—a Biography—Chas. Sanford Terry  
 Miniature History of Music—Scholes  
 Music Appreciation by Means of the Duo-Art—Scholes  
 Listeners' History of Music—Scholes

*Boston Music Company*

Beethoven—Vincent d'Indy  
 Musical Education of the Child—MacPherson

*Kanyon Press*

Brief Appreciation of Music—Faville

*W. W. Norton*

The Story of Music—Paul Bekker

*Harper's*

Appreciation of Music—Roy Dickinson Welch  
 Music Master Series—Sir Landon Ronald

*H. W. Gray*

Appreciation of Music—Daniel Gregory Mason  
 Orchestra Instruments and What they Do—D. G. Mason

*Doubleday, Doran & Co.*

Alice in Orchestralia—La Prade

*Oliver Ditson*

Music Understanding Course—Gehrken, Mason, Kelly, Hamilton  
 Music Appreciation—Hamilton  
 Outlines of History—Hamilton

*Theodore Presser*

Young Folks Picture History of Music—Cooke

*Hinds, Hayden & Eldridge*

Music Appreciation Studies (Universal Series)—Gleen and Rhetts

*Ginn & Co.*

Music Appreciation in the School Room—Giddings, Earhart, Baldwin, Newton

*American Book Co.*

Music Plays from the Dann Series—Hollis Dann

*Silver, Burdett & Co.*

Music Appreciation for Every Child—Glenn, Lowry, DeForest

Listening Lessons in Music—Fryberger

*Music Slides*

Sims Slides (Quincy, Illinois)

Orchestra Series—Rhetts

Keystone Views

Art and Music—Leonora Coffin

*Pictures of Composers and Artists*

Sims Visual Music Co.

Oklahoma City Art Co.

The Aeolian Company

Victor Talking Machine Company

## RECORDS AND ROLLS

*Victor*

High School Outline of Music History

New Rural Set of 77 Selections

Ditson Band Series

Pope Marcellus Mass (Palestrina)—Westminster Choir—London

King's Henchman—Tibbett

*Columbia*

Masterworks Series

Complete Beethoven Symphonies—Queen's Hall Orchestra

*Brunswick*

Artist Symphony Series

Rachmaninoff G Minor Symphony—Cleveland Orchestra

*Ginn*

Music Appreciation Series for Grades

Henry Hadley and his Orchestra

*Duo-Art*

Auditographic Music—Scholes & Farnsworth

Complete Students Edition—Pre-Bach to Stravinsky—78 rolls

Biographical Series

Beethoven Schubert, Wagner, Brahms, Ravel, Stravinsky

Duo-Art Book of Music

## RADIO

*R C A*

Programs

Questions and Answers

Damrosch Children's Concerts

Panel Receiving Sets for Schools

*B B C*

Year Book

British Broadcasting Programs

## MAGAZINES

Music and Youth (Schirmer)

Musical Observer (Fischer)

Musical Digest

Musical America

Musical Courier

The Musician

## MUSIC APPRECIATION

ELSIE M. ECKMAN, *Assistant Supervisor of Music, Boston, Mass.*

It may seem strange that a supervisor of vocal music should talk to you about music appreciation. I believe, however, that listening grows out of singing, and that the two can be successfully taught in the same lesson. I'm going to tell you very informally just how this is being carried on in some of my districts.

In a big city system like that of Boston, time does not permit the supervisor to see each class more than once a month. Consequently the grade and music teachers do most of the teaching. It is only with the fine coöperation of these teachers and their principals that any music appreciation has been taught in my schools.

Upon entering a school for the first time in September, my duty is to see the principal and learn from him the condition of the district musically. After we have settled the matter of ordering books where needed, and maybe discussed the possibility of a new music teacher in the junior high classes, I ask, "How about some records for music appreciation this year, Mr. A? You know it is required in the junior high; but we may as well start down lower if you are willing." He may answer, as one man did, "I have no money in my appropriation just now, but I'll get anything you want after the first of January." Another thought it over, and a month later bought not only records but a graphophone. In several schools the teachers themselves asked for assignments in music appreciation. In one case the principal herself is a music enthusiast, and she bought enough records and machines to equip two schools thoroughly. One junior high teacher, one of the first to teach music appreciation to any extent in Boston, deplored the fact that when the children came to her they knew nothing of how to listen to music. I promptly said, "Why not start in the first grade? I'll plan the work and assign the time for it if you will buy the records." She then explained that the school fund was just aching to be spent for music, as apparently most of the money had been earned by giving concerts and operettas. I helped right then and there to reduce that fund by about fifty dollars. With this sum, we bought records for six grades, in which there were eighteen classes.

Now that the goods have been delivered, what do we do next? I'll ask you to come with me to a little first grade on the outskirts of Boston. With us, as we enter the room, we'll take a new portable graphophone, a record, and some good needles. Here is an average first grade, the ages being from five and a half to perhaps seven. The children have been singing attractive songs for about two months, possibly three. They may have learned four or five melodic, childlike songs, all of which the children like to sing. These songs were assigned by me at my first visit.

I have a regular lesson in singing first of all, for ten minutes. Then I turn to the graphophone, which you saw the children eyeing with great awe and wonder as I arranged it before the lesson. I say, "Children, would you like to hear the graphophone sing for you?" Of course they would! Some

may never have heard one before. So the record is played. The children's faces begin to light up. They smile at one another and at the teacher. Their lips seem to be saying words. Some look too awestruck to smile,—and when the playing is ended, something like this is heard:

Teacher: What was that piece?

Children: It was our song—It was "How Do You Do?"

T.: How do you know it was "How Do You Do?"

Ch.: I heard it—Someone was singing it—She said "How do you do?"

T.: Were children singing it?

Ch.: No. (They laugh, to think of children singing in the record.)

T.: Well, who was it?

Ch.: A lady—The teacher.

T.: Yes, children, it was a lady. Her voice wasn't much like yours, was it? (Children think not.) We call her voice a soprano voice. You have soprano voices too, but yours are children's soprano voices. Can you say soprano voice?

The children repeat soprano voice several times. I ask individuals to say it.

T.: Now, children, listen again and see if you hear any thing else besides the lady soprano.

Before a few measures have been played, some children have already heard the piano and want to tell about it. However, I insist on their waiting till the end, as I want more children to get it. Then we talk about the piano and why the piano played with the lady. One child says, "It is pretty." Another says, "It helps the lady to sing." Another, "I like it."

T.: Yes, children, the piano does help the lady to sing better. It keeps her company, doesn't it?

T.: Now, children, I'm going to give you a big, long word. You like big words, don't you? Here it is—ac-compani-ment. Do you hear the company right in the middle? Ac-compani-ment. You say it. (Children repeat.) When the piano plays with the lady, we call it the piano accompaniment. You say it again. Tommy, you say it. That's fine. Everyone say it again. How many children like to hear the lady sing your song? (Every one raises his hand.) Let's hear her once more before I go.

This time I ask no questions, but closing the machine quietly after the third playing, I say, "Maybe if you are good children, Miss A will let the graphophone sing for you again."

The first lesson is over. We have been in the room fifteen minutes, ten of which were spent in singing, and five in listening. A great deal can be accomplished in five minutes if enough time is spent in careful planning so that practically every minute is spent in listening. The trouble with many of us is that we spend valuable time in talking about the music when we should be playing it.

In every grade the first lesson was about the same, for the simple reason that we had to begin where the children were, and that was down at zero. If you were going to teach sight reading to a twelve year old country lad who knew nothing about music, would you give him a three part song and

expect him to sing his part? Not at all. You would give him some second grade sight reading lessons. So with music appreciation. In a school where no appreciation has been taught before, I have begun the first three grades with exactly the same records and songs. The upper grades have all used the fourth grade assignment. About in January, however, each grade has branched off and moved nearer its own "listening level," if I may invent a term.

During the month following my visit, the teachers have been giving one lesson a week in appreciation besides the regular work. I have outlined each lesson in the little notebooks in which I always write the assignments. Now it is time for my next visit. I want you to come too, and see how our little first grade friends are progressing.

When the children see who is coming, several jump up to clear a little table, where the graphophone is carefully placed and opened. May I say here, that I always arrange the records in order, insert a needle, and see that the machine is running smoothly before I start any lesson. This preparation makes the transition from singing to listening very smooth.

The lesson proceeds much the same as before. I always start with singing, and end with listening. I shall not give the details of the lesson, but after playing some review pieces and one new one, here are some of the results:

1. The children know and recognize by correct title three songs.
2. They know the terms melody and piano accompaniment. Of course, these words have to be taught in the first two grades over and over again, but after about two months they come out very easily.
3. The violin tone is recognized in an old song.
4. Before playing the new piece for the day, I ask the children to listen for two people playing. Several children could name both violin and piano after hearing the piece only once. Up to now, we have asked for only one thing at a time.

"Could you play the violin, children, while you listen this time?" They look dubious, while some of them hold imaginary violins in the wrong hand, and others don't know what to do. So I show them, with my back to the class, and we all play our violins, keeping time to the music (though I say nothing about that yet) and humming the melody very softly. Here the lesson ends, with one new point taught—holding the violin. Notice that the lesson ends again with the new record and no questions to answer after the playing.

Shall we go upstairs and see what the older brothers and sisters have been doing? Here is a sixth grade that has also had just four lessons, of not more than ten minutes each. I play a review record (after the singing lesson, of course). The hands fly up at the end. One boy stands and gives three facts—the correct title, the instrument playing the melody, and that playing the accompaniment. This is all—and it is enough. Downstairs we had to play at least twice to get all this information. Another piece is played, and the children recognize a different instrument playing the melody—perhaps the trumpet.



"Let's play it, girls and boys," I suggest. So we all hold our trumpets before us, wiggling our fingers in various ludicrous ways, and sing the melody with "too too." The big children love to do it, and they need to know how just as much as their little brothers and sisters do.

"Now, girls and boys, you are going to hear a new instrument. It is the one that plays dainty little running parts in the orchestra. They add a great deal to the music, just as ruffles make a dress look pretty. This instrument plays very high and lightly. I wonder if any of you know what I mean."

Several answers are given, including fife, mandolin, and finally the flute.

"You listen to this piece, and every time you hear the flute raise your hands." Here I play a little piece with melody by a contrasting instrument, preferably the trumpet, and with accompaniment by a small orchestra. The children are delighted to listen for the "ruffles," which are played very clearly three times. I have found a record like this one more satisfactory for teaching the flute tone than one in which the flute played the melody.

You see now that whereas in five lessons in the first grade the children know only one instrument besides the soprano voice, in the sixth grade they have heard three different instruments, are learning to distinguish one from another in the same piece of music, and can give several facts after hearing a piece once. We are stressing this latter point now in all classes above the second. "See how much you can get out of a piece of music the first time you hear it," I tell the children. They are now beginning to detect several themes in a piece, and are recognizing the instruments very quickly and accurately.

Now I am going to answer three questions before you ask them. First of all,—do the children like it? Absolutely yes! They want more all the time. They are now bringing in pictures of the instruments, and are even keeping a bulletin board for music in some classes—an unheard-of thing where only vocal music is taught. One little fourth grade class with an enthusiastic teacher is actually making music appreciation notebooks, with little stories about the music written in the English period. The lettering is done in the manual training hours. Thus these children are correlating two other subjects with music.

Second,—do the teachers like it? Indeed they do. Many are learning more about how to listen to music than they ever knew before! Some have told me that they never could distinguish one instrument from another till now! They simply never knew how. They play the records over at noon or before school, for they are required to hear the record before presenting it to the class. In this way, they are getting familiar with the different instruments, as well as with many beautiful pieces of music.

Third and last,—does the vocal work suffer? It not only does not suffer, but is greatly benefited. We have in Boston a minimum of sixty minutes a week for music in the first six grades. Out of these sixty minutes (which may be stretched to seventy-five if the program allows) are taken not more than ten minutes a week for music appreciation. Most of my teachers are now giving full time to the singing, and taking extra time for the appreciation. But even where the latter comes out of the regular time, the sight reading and

part singing are just as good as in classes where no appreciation is taught. In fact, the work is more often better, because of the increased interest in music in general, and because the work in appreciation is carried over into the singing, from whence it came. For example, one day in the third grade the children were quite astonished and pleased when I told them they were singing a melody. Then they informed me that I was playing the piano accompaniment. The singing and listening lessons were bound together by another tie, the common vocabulary. Introduction thereafter was not hard to wait for, and every one came in on the first word of the song together. I cannot soon forget the delight of those children as they realized that the same terms could be used in both singing and listening lessons. Are they not terms used constantly in all kinds of music?

It is still a little early to see big results that carry over from year to year, as the schools I have been telling you about all started this year. However, if after only a few months of training, the children are showing such interest in orchestral instruments and in beautiful music, the results in a few years will be all that you and I as music educators can desire.

### A FEW CHANGES THAT WOULD RESULT IN A BETTER BALANCED PROGRAM

JACOB KWALWASSER, Ph.D., *Professor of Music Education,  
Syracuse University.*

The very subject "A Balanced Program In School Music" carries with it a somewhat subtle insinuation that the objectives and procedures in public school music are unbalanced. Of this fact I have been aware for years. Probably no school subject is involved in and encumbered by so many major objectives as is the subject of music. Nevertheless, there have been some ingenious attempts to integrate and balance the various and sundry objectives. Instantly I think of the course of study formulated by Professor Peter Dykema and his associates for the Horace Mann School. This course of superior construction effectively combines the technical, the appreciative, the song-singing, the creative, and the instrumental approaches to music. It is not my intention to discuss these approaches so as to establish a balanced relationship. I prefer, rather, to champion a few of the less popular issues in music education that have received no attention from the leaders of our profession, and that have, in turn, interfered with a balanced program.

Let me begin with the subject of unison singing and its place in the balanced program. To facilitate the discussion of the subject, permit me to make some general observations. With the exception of community and familiar song singing, unison singing has been limited to the primary grades almost exclusively. If it is detected in the intermediate or upper grades it is immediately subjected to severe criticism. The profession recognizes it as a mark of musical inferiority. It can be tolerated for the first two or three years but it must be superseded by part-work as quickly as possible if

the stigma of failure is not to be faced. One-part work, then, is considered the most elementary and rudimentary kind of music work.

But let us consider society's attitude. It is quite unescapable that society's attitude and that of the supervisor's are diametrically opposed. Does not the public support the soloist better than it supports the chorister? How many soloists can you name? You are unable to name as many choruses or choirs. Do you believe that it represents more musical achievement to become a soloist or a chorister? Is there not more music written for one-part than for multiple-parts? And is this music inferior in quality? Absolutely not. The public pays more for solo performance than it does for ensemble vocal performance, etc., etc. I need go no further with this line of reasoning. It is a fact that in the matter of literature, public support, musical attainment and popularity part-singing lags far behind solo-singing. Then why the questionable over-emphasis of part-singing in the schools?

Is it not true that most of our part-songs are disproportional in musical interest? Most children prefer to sing the melody to the uninteresting and all too frequently melodically sterile harmonic part. It is not unfair to state that most of the musical interest centers around the melody and least around the harmonic parts. Stating the problem differently, we find let us say about 90 percent of the interest in the melody and 10 percent divided among the remaining voices.

Not only are the harmonic parts too frequently purged of melodic design, but they are also so restricted in range and compass as to be objectionable. Do music supervisors honestly believe that most children have sufficient harmonic capacity which will enable them to sing harmonic parts satisfactorily? All other things being equal I believe that the children would profit more musically by singing four unison songs than by singing one four-part song. Incidentally, it could be done in less time and with much more enjoyment.

Examine our text-books for the intermediate and upper grades and observe how our books have discarded one-part art and folk-songs. The unison song ultimately disappears entirely in the high school, where it is considered too childish to be indulged in. The elimination of the one-part song has impoverished school music. It has antagonized the child for it robs him of his desire to sing the tune. It reverses society's evaluation of one-part and multiple part singing, thus destroying a natural standard and substituting in its place a false and artificial one.

I have no interest in carrying the discussion any further, nor do I wish to settle the question unequivocally. I merely wish to point out what I consider an indefensible reversal of society's judgment, and a most unfortunate failure to consider the child's psychological attitude. The rest I gladly leave to the profession.

Leaving this subject with you for more mature reflection, I wish to take up another which is not entirely detached from the one we have just dropped. It is the apparent inferiority of the boys in music. I repeat that this consideration is not entirely detached from the former for some of the boys' indifference to music may be attributable to the fact that boys are usually

assigned to sing the unattractive harmonic parts; but there are other factors involved, also. Only three or four years ago Dr. Ruch and I constructed and standardized an achievement test for the public schools with the aid of the Research Council of the Music Supervisors National Conference. We gave the test to some 5,000 children in a number of representative cities and discovered that the average boy in whatever grade he might be was 1.5 grades behind the average girl of the same grade. Since then I have found boys and girls within a single grade separated by more than three grades in favor of the girls.

At the present time I am working on a bit of experimentation in a practice teaching school. We have about 215 boys and girls in the seventh and eighth grades whom we have grouped homogeneously on the basis of native capacity and achievement test scores. We have six different groups of children doing six different levels of musical work, each working at its highest level. The question of sex never received any consideration in the re-grouping plans. It will interest you, I am sure, to know that sex is a very significant factor just the same. In the first group, the superior one, there are 19 percent boys and 81 percent girls. In the sixth group—the inferior one—the boys predominate with a percentage of 68. These figures reveal how superiority and sex are related.

Even the casual observer senses the apparent indifference and at times hostility of the boys to music. This fact would not alarm me if I thought that psychologically a difference existed favoring the girls. But every psychological test of musical capacity, on the contrary, reveals that the sexes are more or less equally endowed. Boys are the equals of girls in innate musicianship, so this difference cannot be attributed to psychological potentialities.

It is due, I firmly believe, to factors in the training of the boys which tend to retard them in their music. I have already referred to the singing of the lower parts, which frequently becomes a permanent assignment for boys, in many schools, above the fourth and fifth grades, and so I shall say no more about this deplorable practice. Another factor, and incidentally the only other one I care to discuss, is the failure of our musical sages to recognize and administer the right type of music for boys. The musical material that may attract the girls may repel the boys, which, indeed, it too frequently does. You may try to blame the disparity in progress to the voice mutation period of the boy, but our studies have revealed that inferiority of the boys is a pre-adolescent as well as an adolescent fact. I unhesitatingly blame the brooks, the roses, the lillies, the nightingales, the blossoms, the trees, the wind, the lullabys, etc., etc., for most of it.

So confident am I of the correctness of my position that I shall attempt to prove my contention in a novel way. I shall take six different books for the sixth grade; open the books blindly; then proceed to name the song or songs exposed and continue with the naming until five songs have been enumerated. I believe that I shall have no difficulty in revealing the devalitized, faded and reminiscent things of life that are being used to educate energetic and vigorous boys. Please remember the conditions of this ex-

periment. Five songs are to be chosen *at random* from six different sixth grade books.

So I commence: No. 1. What Was It; The Brownies; The Sandman; Golden Rule; Little Dancing Leaves. No. 2. Voices of Autumn; Autumn Dreams; Wild Grapes; Sky Candles; Telling the News; Early Dawn. No. 3. The Pearl; To the River; Swallow; Autumn Holiday; The Song of the Lark; Where Go the Winds. No. 4. Forget Me Not; Night Song; Bird's Farewell; Thrushes; Birds of Passage. No. 5. Night; Mighty God; The Miller of Dee; Faith Rejoices; Prayer. No. 6. Waking Tulips; God Is Near; Merry May; Extremes; Evening Song; A Prayer. By what stretch of the imaginations may these topics be considered the vital, the forceful, the rugged, the virile, the powerful things of life? The names sound suspiciously like a list of topics in nature study. Nurtured on this kind of devitalized and none too manly material, is there any wonder that a boy's affection for music is alienated? I shall not be unkind to the other sex and claim that girls like this type of song any too well either. At any rate, boys do not thrive on it and we are confronted with the serious problem of selling the subject to the boys. Mind you, I have not said, nor shall I ever be guilty of saying that boys dislike music. On the contrary, I believe that boys love manly music. What I have said and what I repeat for emphasis is: boys dislike much of the emaciated stuff that they are getting in the name of music.

In closing, I wish to correct some unfortunate impressions that may unwittingly and unintentionally have been created. Anyone who claims that the speaker desires to abolish part-singing does him a great injustice. But the speaker is unwilling to consider it the back-bone of public school music work. It is for the child who is superior in musicianship, possessing more than ordinary harmonic endowment; for such a child it is not only defensible but desirable. Unison singing is for the masses. But as long as we do it apologetically it can never be made the force in music education that it should rightly be. More unison singing, more artistic unison singing, and less part-singing, should characterize our work in the public schools.

## A BALANCED MUSICAL PROGRAM AND ITS RESULTS IN THE COMMUNITY

LAURA BRYANT, *Director of Music, Ithaca, New York.*

The importance of my subject is great. It gives us an opportunity to take stock, to have a spring cleaning, to look results squarely in the face, to eliminate those things which have not paid or produced good results and to re-emphasize the things that have given splendid returns.

Many have investigated this problem over a period of some years. Many programs and investigations have been broader and bigger than this report will represent.

Briefly, our method for getting desired results has been this: on the vocal side a twenty-minute period daily devoted to music in the lower grades, or one hundred minutes a week; the same amount of time adjusted

to the age of the child and the general program in the grammar or junior high school; in the high school, two 45-minute chorus periods a week, a boys' glee club and a girls' choral club. Instrumental work includes violin classes, orchestras and bands in both the grades and the high school.

Whether the results spell success or failure is not a matter of opinion.

What should be the results of a balanced program of music in the life of the child? Has this question been answered? Will it be answered? Can it be answered?

The slogan of our great National Conference is "Music for Every Child—Every Child for Music." Is this the answer? Again and again, we hear this phrase, "Make this a musical nation." Is this the answer?

Approaching this subject through the vocal side first, shall we agree with a great educator, in a university not far away, who said that only musical children should be taught to sing, that through listening only shall our nation be made musical? No.

Proceeding on the theory that all normal children can be taught to sing, let us contemplate the results of the working-out of such a theory under normal conditions, given a coöperative superintendent and board of education, a sincere and average trained supervisor and grade teachers of average ability.

All normal children can learn to sing. What percentage of children in the public schools are normal need not be answered here; in the schools reported in this paper, abnormal, subnormal and defective children are segregated so that only normal children appear in the grades. So small a proportion of these children have failed to become singing children, it is scarcely worth mentioning.

Last week the rounds of kindergartens and first grades were made and the following facts were verified. During the first half of the beginning years all children are taught to match tones. In September in the kindergartens only five or six children could sing little songs together. In March only five or six could not.

A recent visitor said, "You have fewer monotones than I have ever seen in any school." The answer was: "Our stern, relentless duty in the early grades is to cure them." A large percentage of children cannot match tones on entering school. This is no sign of a lack of musical ability. For example, a principal of a grade school attended one of our high school concerts. A large chorus was seated on the stage. She reported to the supervisor later that she had counted five or six young people seated on the front row, presumably the best singers, whom she remembered as being among the listening group in the kindergarten room of her building.

Some supervisors do not approve of this individual work or of children not being allowed to sing with the class. They say "Some day they will learn to sing anyway." This is disproved by the large number of young people entering our upper grades and high schools from country schools, villages, and towns where singing is not taught, boys and girls by the hundreds who cannot carry a tune. Classifying every voice in high school once a year and all boys twice or three times a year, where the population is not

what might be called a changing one, many, many voices have been observed over their complete school life. In our present high school boys' glee club over 50 per cent of the boys started school in Ithaca, and practically none are excluded from the high school chorus except for a few months when voices are changing. These statements are indisputable and are made to help prove what has been questioned by some of our prominent educators. This curing process is done through individual work, matching tones and song singing.

*Song Singing*—More than fifty per cent of the music period is devoted to song singing. A rough computation discloses the fact that at the end of the fifth year a minimum of 400 songs have been learned—this does not include the hundreds of songs merely gone through for sight reading. Can a method that includes such a repertoire be called technical? Through the song comes the sense of beauty, enjoyment, culture (musical and otherwise,) good taste (musical and otherwise,) musical discrimination, and many things that can neither be described nor enumerated; and yet to what greater degree can all these be experienced if the child brings to the song singing a knowledge that has been gained through a more detailed study of the subject than is found through song singing alone? How much easier a song is learned if the child's ear has been systematically trained? I refer to the use of syllables and tonal dictation.

*Dictation*—Why do the great conservatories and music schools of Europe, that turn out the best sight readers in the world, require the ability to recognize and write down what is heard in music? It was my privilege to observe an examination for classification of a group of Americans in the Fontainebleau school, given by a French master. The test consisted of a succession of chords to be written on bass and treble staff. The exercises were played rapidly and only once or twice. It was again a privilege and satisfaction to witness two products of an American school, where so-called dictation is a daily activity, write down easily and quickly the test given. One exempted the subject, the other was placed in the most advanced class in the school. Neither had studied the subject formally except in the public schools.

Criticized severely by leading supervisors for continuing this activity when it had seemed to go out of fashion, for several years our teachers of music gave very little stress to it in our schools. In consequence, a decided slump was experienced in ability to learn songs and to read at sight. Oral tonal dictation is now in the lower grades a daily required activity.

*Sight Reading*—Song singing and ear training are with us the foundation for sight reading which is carried on extensively, systematically, individually, and daily. As in the reading of English or any language, we believe that there should be quantities of easy material used of the same degree of difficulty. The day is coming when the basal music reader will be a thing of the past, when the music pupil will read through as many readers with variations on his musical vocabulary as the class in English reads; when our classes that now read through seven books will read through 27 instead—and sing hundreds of songs besides. When classes in the fifth and sixth

grades read at sight words and music simultaneously in two- and three-parts, it seems the end has justified the means.

A full-fledged chorus of mixed voices singing a large collection of well-arranged part songs, choruses and cantatas, with a small glee club for boys and a choral club for girls, is the result of this careful grade program; with the most watchful care and guidance of the young voices, the most careful classification and frequent reclassification of the voices, with judicious selection of music and sincere efforts towards artistic interpretation. These organizations have become firmly established and annually give public concerts of great interest, the proceeds of which pay for music and musical instruments for the instrumental department.

Such are the results within the school system. What are the results in the community and how far-reaching? These are the results that are potent, powerful, infinite.

First, the community has become a singing one, and most appreciative—not of the “community singing” type, with an ear to “Howdy Do Mr. Speaker, Howdy Do,” “Smiles,” “Li’l Liza Jane,” and the like (this may have its place in the scheme, but it is doubtful if it should be dignified with the name of singing;) but a community able to sing with good tone, good enunciation and phrasing and with artistic effect. Take the matter of Christmas Carols. Anywhere in the churches, the clubs, community centers of any kind, any group of people can be turned at once into a chorus. They know the carols and how to sing them. The community thoroughly enjoys good chorus singing and takes great interest in listening intelligently to such outside organizations as the Ukrainian Chorus, the English Singers or the Westminster Choir, and are loyal and interested in their own choirs, glee clubs and choruses. All are eager and anxious when their children start to school that they belong to the singing group. Many an anxious parent calls up the supervisor if for a few weeks the child has been kept in the listening class.

Second, there is a good chorus choir in almost every church, the nucleus of which is nearly always the young people of the church. These choirs sing good music and sing it well. The congregations won’t accept anything else. The community numbers about 20 or 25 thousand. There are eight or nine chorus choirs. Some of these choirs are extraordinarily fine.

Third, the community does not need to be urged to attend good concerts. Houses are usually sold out before the individual seat sales open. I have heard the story of how, about 35 years ago when the first symphony orchestra was brought to the local theatre, only a handful attended; at present the community supports a concert series of the very finest and most expensive artists.

Fourth, the high school graduates who go to college in large numbers seek the musical organizations. They love to sing. They become leaders and soloists. Two years ago we had twenty-five of our glee club alumni singing on college glee clubs at one time, practically a complete glee club, men only, not counting girls or instrumentalists.



Out of approximately 100 or 150 choral club girl alumnae, over 50 per cent are following music as a profession, mostly as supervisors of music. In the last fifteen years from this small town have gone out at least 20 supervisors of music, Ithaca young people, alumnae of the glee club and choral club—more than one a year. This does not include many grade teachers who, inspired by witnessing the effect on children of systematic musical training, have joined the ranks and become prominent in music supervision. From this same group have developed two or three fine pianists, harpists and violinists, artists and teachers, and well-known singers, besides many less well known.

And they come back! Every year for twenty years or so on Thanksgiving night these musicians have reunited. Some are no longer young. It started with a male quartet in 1908; this last Thanksgiving they came one hundred strong. Fifty years of music were represented. An alumnae who graduated in 1888 presented herself dressed in the costume of her graduation year (she is still a choir singer.) And there were fearless little future glee club men of 1938; and all the years between were represented. And how they did sing, men and women, boys and girls and children! Good music and artistically sung!

The instrumental work, while not so long established, is rapidly accomplishing the same results.

Lastly, music has become a recognized, an accepted and essential part of the life of the community as a whole, of every family and individual separately. If looking backward we can see this with all the handicaps of the past, what can't we see looking forward, for the potency of the results of a balanced program in the community?

### **MUSIC ACTIVITIES WHICH CONSTITUTE A BALANCED PROGRAM. EVALUATION AND APPORTIONMENT**

HULDAH J. KENLEY, *Carnegie Institute of Technology, Pittsburgh, Pa.*

Juniors and seniors of the music department of Carnegie Institute of Technology are privileged to do their observation and practice teaching in the public schools of Pittsburgh. A fair number of graduates secure positions in this city, so that we who teach them and follow up their application of our theories have a fine vantage point from which to view the field in perspective.

The types of study here offered for consideration are those in more or less general practice in the Pittsburgh schools, and the evaluation which follows has been based upon a bulletin published by the Board of Education: Dr. Will Earhart's "Principles of the Elementary Course in Music in Pittsburgh." High musical and professional standards are set, originality stimulated and perfect freedom assured in application. The activities consist of various phases of vocal, instrumental, physical and creative musical expression. Vocally they range from rote through note singing to vocal ensemble; instrumentally from the toy orchestra through instrumental lessons

to the legitimate orchestra; creatively from the composite improvisation of tiny first-year songs, on through individual making and writing of them in the upper elementary grades, to the junior high school course termed "Melodies and Chords"; physically their approved field has thus far been limited to a beginning in eurythmics.

The instrumental lessons and the orchestra proper will not be discussed, since they are not participated in by all children and since they have their own place in this meeting.

The briefest possible statement of our creed is this: (1) We believe with Dr. John W. Withers that, while knowledge and skill help the individual to meet the situations in life to which they apply, it is his developed feeling which determines the kinds of life situations he will seek to meet, and that, therefore, the affective life of the individual deserves as much attention as the intellectual. (2) We believe that practically all people, and especially children, are susceptible to the experience of beauty—exaltation of feeling above the joys and sorrows arising out of worldly incidents. This "esthetic feeling" is a state of general well being, heightened power, increased emotional energy without loss of balance. (3) We believe that, because of these, music, like all art and like religion, permeates life regeneratively.

Our general objective is the bringing about of this regenerative permeation, a contribution to the psychic health of orderly emotional life. Our specific aim is the bringing about of pleasurable response to the beauty of music and conscious recognition of the factors that cause it, as a means toward the general objective. Any music instruction which does not lead definitely toward these ends is counted a failure.

Singing, toy orchestra, improvisation and eurythmics have certain fundamental characters in common: their appeal to the natural sensory and motor interests and abilities of the small child; their socialized project type of procedure, with individual initiative and group coöperation; their rich contribution to the training of the ear; their intimacy of direct experience, which, according to Dewey, differs from mere description as being carried away by the glory of light differs from learning about light. All offer the experience of beauty; all constitute mood-unifying experience.

It will be conceded that singing is the most universal form of natural musical expression. Many of us have heard Mr. Gidding's epigram, "The singing voice is the most beautiful instrument in the world, and everybody has at least one." The natural interest in singing remains constant through all stages of development; the vocal skill established in rote singing, and the wealth of experience gained there, contribute most to future reading power; this reading, in turn, is possible of a fair degree of accomplishment by the majority, with comparative ease. Singing demands keen discrimination as to beauty of tone, which is the essential element in all music; and develops the greatest sensitiveness to trueness of pitch and the beauty of the song itself.

The toy orchestra makes for keen discrimination as to appropriateness of rhythm, dynamics, accent and tone quality in expression of the music and permits greater dynamic range and stronger accent than is safe in vocal

procedure, while remaining within the limits of musical beauty. Its responses must be purposive, varying with the implications of the music. The intimate contact with instrumental ensemble in this medium does away with a certain awe some children have for instruments as the property of the specially gifted, even when they themselves may have the gift. They cannot go on till they have begun, and this is the beginning of the instrumental art of the adult world. Interest remains strong in the toy orchestra until the time when muscular coördination makes the development of a finer instrumental technic natural and normal. To avoid a hiatus there is a practicable and musical combination of the familiar percussion instruments with some melodic ones in serious study of such compositions as the Haydn or Romberg symphonies or some of the recent orchestrations of good compositions which lend themselves to the toy orchestra medium. Here scores may be added, and the use of child leaders from the group, provided there is a genuine effort toward the give and take of true ensemble, and musicianly reason for individual differences between conductors.

Improvisation, or creative music, necessitates such a community of interest, such a favorable atmosphere toward free revelation of self, as to be a searching test of the spirit and musicianship of the teacher. She must hear accurately, both tonally and rhythmically, in order to safeguard the correct recording of the tunes her children invent; she must differentiate between things to question and things to let be; must be wise enough not to hamper the freedom of expression which sometimes demands irregularity of rhythm or form, or intervals that seem strange to her ears. The child's discrimination as to balance and proportion will grow with practice; singableness of intervals is assured since they must be thought before they can be uttered. "I like that song; it sings itself so nice," reveals inherent discernment. May we not assume that it will bless what is given as well as what is received? Charm of present result and value to the child depend upon freedom, spontaneity and genuineness. Among the tangible products are some natural and unsophisticated, childlike songs, sometimes much better than those in text books. These is also a rich contribution to reading power, the actual need for symbols with which to record original productions being felt early, even to the inclusion of technical details not included in the regularly outlined course for the grade. This seems to me the natural motivation toward developing the technic of staff notation, the desire and effort being perfectly in line within the objective. The "inward hearing" involved, in advance of singing and in the class syllabization of the recording process, form the keenest kind of ear training. Among less tangible but no less valuable results are the eagerness of response and the respect for the work of others that come out of it. It is not always the best singers who think of the best tunes, and the early quickening of these un-vocal creators is the making of future composers.

Dalcroze Eurythmics, in addition to the advantages shared with other phases of music study, makes some contributions peculiarly its own. Body movement phrase-wise gives strong feeling for the vital flow of music, with its restlessness and repose; and this kinesthetic "feel" develops into control

in response to the direct bidding of the music. The sensitiveness is the greatest since results are gauged by feeling and sight rather than sound. An amazing unselfconsciousness, willing subjection of self to the changing demands of the music, sharp mental alertness, beautifully coördinated bodies, general musicalness and awareness of beauty mark the children who have had any extended experience in this field. The old-fashioned "action song," whose vigorous rhythmic reactions to the music were so insisted upon by the not necessarily musical psychologist, had no genuine connection with the music, being suggested by the words. They were not beautiful in themselves nor contributory to physical development, while being distinctly bad for voices. Eurythmics necessitates trained workers and must, for that reason, be limited to schools large enough to require specialists. There are not many of our schools in which results are yet very decisive, but there is ample evidence of the value of the work during at least the first four years.

As to "Music Appreciation" as such, listening lessons and analysis, there is a general tendency to treat them as incidental and supplementary. They are not scheduled but grow out of active projects, being added as illustrations or used as actual means to accomplishment. Comment is in the nature of observation on which to base interpretation in performance. The full response of simultaneous seeing, hearing and feeling *with* the music is the objective, not knowing *about* it. Too often we have assumed that when children begin to make music they cease to hear. The leader of advanced ensemble constantly says, "You must listen harder than you play." Why neglect this at the time when sense perceptions are keenest? Why not set the habit early, calling attention to details to be heard and done lovingly, at the moment? Recently a student observer, searching for the secret or secrets of the subtle and elusive thing called musical atmosphere, visited an attractive, skillful and efficient teacher. She was puzzled. How could such clever instruction and faithful adherence to prescribed methods result in such sterility? Directed scrutiny discovered to her that the children never once really listened to anything, nor were asked to listen.

Written work is valuable, not for its own sake, but as a means of setting a newly discovered problem, recording and preserving a nice bit just created or clearing up a doubtful spot in material being studied. Several superior teachers come to mind who use their melody improvisation as the sole field in which to develop notation.

Ear training, similarly, is part and parcel of the various musical projects. In connection with early rote singing the hearing of differences in extreme pitches, the differences between individual voices or between short sounds and long sounds, is pertinent and valuable. In connection with toy orchestra as carried on in Pittsburgh, the whole procedure is ear training. There might be legitimate and useful practice in identifying various sounds, such as that of the teacher's pitch pipe, the bell on her desk, a single piano or glockenspiel tone, etc., connected with or preceding the musical play with the actual instruments, but it would be a less satisfying substitute. Eurythmics, too, is ear training of the most musical type, the sound directing the

behavior. In note singing what more pertinent training could be devised than having a troublesome interval identified aurally in a number of familiar songs? In the introduction of two-part singing there is a rich measure of musical pleasure in the aural perception of the lower tone of two being played, or in the long sustaining of a "do" against the teacher's "mi" and the like; and that sort of thing has the advantage over formal ear training of contributing to the joy of musical experience.

The distribution of time to each type of practice in the week's schedule is affected somewhat by the type of administration under which the school operates, whether traditional, with the grade teacher doing all her own teaching; departmental with special teachers for special subjects, but with short lesson periods daily; or platoon, with two or three forty-five minute periods weekly. In general it seems advisable to give singing a full half of the week's music time; the toy orchestra not more than a fourth of the whole, but not less than one twenty-minute lesson; eurythmics ten minutes twice weekly and improvisation the same amount, the two not to total more than forty minutes in the whole week.

## THE WELL-BALANCED PROGRAM FROM THE STANDPOINT OF THE CHILD

JAY W. FAY, *Director of Music, Plainfield, New Jersey.*

To appreciate the significance of any discussion of a well balanced program in education it may be well to begin with a few reflections on life and thought in their broadest aspects, then to draw certain parallels in the field of education and lastly to arrive at music as a phase of the educational process and a function of life itself.

The human race has groped blindly through the ages toward more and more successful adjustments with its environment. As the process became more conscious and the race more articulate, advanced thinkers or groups of thinkers formulated laws and principles by which conscious and deliberate steps forward might be taken, more perfect adjustments might be made, and the environment itself remoulded nearer to the heart's desire. The first significant formulations in the history of civilization were made by Aristotle and others in the golden age of Greece. Here the laws of deductive thinking were evolved, applied and fastened securely upon the world. For centuries science, ethics, aesthetics and the various fields of human thought and knowledge were "cribbed, cabined and confined" by the formula of a preliminary hypothesis or glorified guess, supported by a persistent search for confirming evidence. Some of the hypotheses were extraordinarily brilliant and have been curiously confirmed by modern science, but in general the system was limited by the fact that significant theories could be evolved only by unusual intuitive genius, and that the search for truth was easily blinded by a definite *parti pris*. Negative evidence was readily ignored or twisted to fit the original proposition. The world as we know it today could never have evolved from deductive scientific thinking.

Early in the 17th century Francis Bacon proposed a new organ of thought, and the modern world was born. Scientific thinking reversed the procedure of the Aristotelians and began with a patient collection and classification of data out of which a general principle might emerge to illuminate the facts and give significance to hitherto imperfectly understood phenomena. As a result of this intellectual volte-face science, gathering momentum through the years and arriving at a dizzy acceleration in our own day and age, has changed the face of the universe. The world has shrunk astonishingly as a result of modern transportation and communication. Luxuries once the privilege of the few are now the commonplace of the majority. The marvels of science are daily multiplied and repeated in the telegraph, telephone, radio, automobile and airplane. The problem of modern life is to adjust human nature and society to an extraordinarily different environment from that in which for countless ages they evolved and developed their present reaction tendencies.

Education of necessity follows tardily in the wake of progress. The teacher is of an older generation. He finds it easy to think over the thoughts of his youth and correspondingly difficult to make startlingly new adjustments, especially in an age moving at the pace of ours. Long after the change in scientific method education followed the deductive practice and continued to impose upon the young generation the experience of the elder, formulated and crystallized and often petrified with the unshakable logic of authority. But from another quarter came the light, a radiance that was destined to transform education and effect a reversal of practice analogous to the change from the deductive to the inductive approach in scientific investigation. Rousseau and Pestalozzi discovered the child.

I shall not fatigue you with a resumé of educational progress from Rousseau to the present, but I want to call your attention to the educational parallel to the rapidly accelerating pace of scientific progress. The child study movement of the 90's, tests and measurements, the evolution of the principle of individual differences, the creation of new techniques for the study and treatment of the individual child, the transformation of the content of the curriculum as well as its mode of presentation, the current shift of emphasis from factual knowledge to the fostering of latent abilities and the development of character—all these are milestones on the way, markers apparently closer and closer together as the educational machine gathers speed on its momentous journey. The outstanding fact in the topography of modern education is that the center of interest has shifted from the subject matter to the child.

The change is not yet complete. There are still benighted school systems where the superintendent can boast that he can enter any fifth grade on a given day and find the teacher on page 56 in the arithmetic, page 97 in the geography, etc., where the children are treated to a mature logical presentation of the end-products of thinking and coerced by external authority into learning them verbatim and literatim and giving them back in recitation and examination 75% or more correct so as to be allowed to take the next dose of the educational physic. But in general subject matter has been subjected

to the acid test of social utility, is presented in the language of the child, developed in line with his experience, interests and gradual growth, and adapted variously to the needs and capabilities of each separate child in the classroom. It is a common sight to enter a grade in the elementary school, find the teacher explaining a point in arithmetic to a single child beside her at her desk, see a dozen other children working examples incorporating the point, a dozen others solving more difficult problems using the mathematical principle involved, several children poring over their geographies or reading illustrative material in history because they have mastered the arithmetic, and perhaps another child off to the library to get new books because his rate and comprehension in reading is far beyond that of the rest of his classmates. Incidentally with all of the children working to capacity at that in which they are genuinely interested there is no disorder, no coercive discipline, but on the contrary an atmosphere of happy busy childhood.

It is a curious fact that music education lags as far behind general education as the latter in turn follows discretely in the wake of scientific method. With few exceptions the prospective music teacher takes his prescribed courses in education and then tucks their obvious implications for music away in a special pigeon-hole in his mind or adds on his points to his academic total, and goes placidly on his way, following a procedure in music teaching formulated in the dark ages of pedagogy or prescribed by a method totally oblivious to the axioms of modern education. Music of course is not like arithmetic, spelling or social science. It is sacred. It need not be subjected to the test of social utility. It must be given to all alike. Every item of musical scholarship is of equal importance and must be acquired by all. Difficulties of notation must be carefully graded by the adult mind and presented to the child with rigorous logic. Motivation is unnecessary. Of course every child loves music, and so must inevitably revel in crotchets, quavers and sequentials. In other words there must be a well balanced program in music education.

The very fact that this topic appears on the program of a Conference on Music Education gives support to the conviction that we are still in the middle of the Nineteenth century educationally and in the Twelfth century of scientific thought. We are still vitally concerned with subject matter and indifferent to the major consideration of the child. We are still keenly anxious to have sight-reading and song-singing, unison and parts, vocal and instrumental music, rhythmic activities and appreciation, notation and musical history, all present in the curriculum and so nicely adjusted that each item receives its proper weight and importance in a well-balanced program. Our sight-reading procedures are rigorously logical and each item is presented neatly and logically in a given grade to all the children. A certain amount of drill in whole notes, half notes and quarters is prescribed to all alike, whether such drill is needed or not, or needed by some and not by others; and then the divided beat is very properly introduced next, not, mark you, because of an imperious demand by childhood for the divided beat at this time, but because Mr. X in the full bloom of his musical

scholarship has determined that it is the next logical step in a carefully graded series of difficulties. Fundamentally there has been no scientific investigation into the social utility or necessity of the divided beat, or, if I may be more daring, of the whole matter of sight reading. The nicety of balance between part and unison singing cannot be determined *a priori* for all grades, but must be adapted to the situation at hand. The effect upon the community of an ill balanced program taught by an inspired teacher may be enormously more uplifting and spiritualizing than that of an ideally balanced program meticulously administered without a single glimpse at the soul of music itself.

May I at once remove any impression that I am not interested in a comprehensive and well balanced program in music education. On the contrary I am vitally interested in it, provided that it be balanced and administered in the interest of the child rather than in the interest of musical scholarship. Our teachers as a rule do not know enough music. They have neither sufficient musical scholarship nor adequate skill in performance nor a sufficiently wide background to give perspective to their teaching and thinking. The ideal teacher is the one who knows everything possible in his subject, can translate it into action, and can express it in the language and from the standpoint of the child. There is, to be sure, a danger of overemphasizing the child to the point where nothing significant and vital and educational is taught. This I have never seen in music except in the classes of the grade teacher who smiles inanely upon her pupils at every lesson and says "Well, children, what shall we sing today?" This is, sad to relate, a common enough occurrence, but is merely an excuse for lazy thinking, lack of preparation and complete indifference to the sacred mission of teaching. There is also a grave danger of too great absorption in subject matter to the neglect of child interests and capacities, and it is here that I want to sound a warning. If a well balanced program implies deductive rather than inductive thinking, logical rather than psychological presentation, authority rather than motivation, subject matter interest rather than the well being of the child, the program had better be ill balanced.

Before the program can be balanced at all, we must determine the items that shall go to make it up. Here is matter for a special paper or even a book or a college course. I assume that we are discussing the elementary school and that courses properly falling within the limits of junior and senior high school grades need not be considered here. We should begin with a philosophy of the elementary school, a school containing all the children of all the people, of all grades of intelligence and capacity, coerced by law into school attendance. In free, compulsory, universal education no technical matters should be presented. Only those subjects should appear whose universal validity and utility can be specifically demonstrated. For example, below the sixth grade no specialized mathematics, no shop practice, no definitely vocational courses can be justified. In like manner it can be proposed that no specialized musical knowledge or skill can be justified as a required course. I make the restriction because specialized courses in the



playing of violin, piano and other instruments are commonly given in the upper elementary grades, and represent the application of the principle of individual differences. They are uniformly successful, within the limitations of indifferent teaching, because the pupils are working interestedly at what they like and have special capacity for. A strong case can be made out against sight reading as a major objective for the elementary grades. Personally I am convinced of two things: (1) that with skillful teaching sight reading will emerge as a by-product of a song method with major emphasis on the musical experience; and (2) that sight reading as a technical skill is a matter for exploratory courses in the junior high school and elective courses in the senior, and can be better taught with less effort at that time and place.

With a limited time allotment only matters of genuinely musical value can be admitted to the music period. I have long been perplexed as to whether we were teaching pronunciation, enunciation, English, poetry or music in some of our classes. With all due regard for the value and necessity of these things, I am strongly of the opinion that the music period should be lengthened to accommodate them or that they should be taught under some other head. Similarly in so-called rhythmic activities I am moved by both pity and wrath that play and training in grace and muscular coördination should encroach on the music time to the exclusion of a complete musical experience. There is a place for these things provided they are done on other time and that the teacher realizes that they are not music. Much so-called rhythmic training is anything but rhythmic and not music in any sense of the word. For children to skip about the Kindergarten while the teacher plays the piano or the Victrola wears itself out, and for 75% of the children to be out of step as frequently happens, is a musical experience only by courtesy. For children to continue tapping and hopping and like movements after the rhythmic response has been brought into consciousness is but to substitute an articulated skeleton for a living pulsating human being. There is a rhythmic quotient as definite as any I. Q., and to continue rhythmic drill after it has been reached is analogous to love's labor lost in attempting to prepare a moron for the college entrance board.

Appreciation has a large place in the balanced program, indeed gives the balance to it when the effect upon the child is considered. But not formalized appreciation, professionalized and divorced from ordinary musical experience. Every split second of the music period should have appreciational value, and if it doesn't there is something the matter with either the content or the method of the lesson or both. Here again I maintain that there is as much rhythmic and infinitely more musical value in a neat song well sung than in any amount of rhythmic drill devoid of tonal, harmonic or imaginative content. There is no time in the economy of the balanced program for the abstractions known as sequentials when their musical equivalents, animated and vitalized by emotional and imaginative content, can be found in any well written song.

The test of balance in the program lies in the make-up of a specific grade. I suspect that the matter of balance was suggested by the current moot question of the relative amounts of vocal and instrumental music in the schools today. There is a mistaken idea rampant that instrumental music is crowding out the vocal. On the contrary it has never displaced the vocal period in the elementary school, but has often extraordinarily vitalized it. I have in mind a sixth grade of 35 children in the Plainfield schools, every child in which is in the band or the orchestra or the fife and drum corps or is studying violin or piano in school classes or privately. Needless to say this grade reads music, but not as a result of sight reading drill in the class room. There is no such drill because they find no necessity for it. They read their new songs as a matter of course. They sing in parts. They know the signs and symbols on the printed page and translate them promptly and correctly into action. They give evidence of rhythmic skill by neat and precise singing of rhythmic song material. They appreciate the form and emotional content of the songs they sing, and they go 100% to the children's concerts we give because they are eager to hear good music and get a kick out of it. Their program is not necessarily ill balanced because they are all of them in instrumental music any more than another grade may be said to have a badly balanced program because only 10% of them had the capacity and the interest to respond to the opportunity of instrumental classes.

And so another test of balance may be found in the response of the child. Great responsibility rests upon the supervisor to provide all the legitimate musical opportunities valid in free compulsory universal education. Even greater responsibility rests upon the teacher to present them in terms of the child's vocabulary and interests and to expand her teaching as the interests and capabilities of her children expand, adapting it to every different child according to his needs. It takes far more skillful teaching to do this than to teach according to a manual arranged in logical sequence and progressing from page to page by the calendar. Some of my children recently created a disturbance at a concert. I found them discussing heatedly a point of instrumentation. They needed a dose of propriety but no change in the balance of the program to remove the difficulty.

General education is catching up with scientific method and achievement. There is hope that the world will one day adapt itself to its novel and complex material environment. Music education needs some drastic reforms in curriculum and pedagogy to get in touch with general education. The first step is to give more thought to the child and rank him above the subject in importance. I hope to see in the next Conference instead of a discussion of the well balanced program such a topic as this: Are we giving each child the right amount and the right kind of music, and are we presenting it in such a way as to enable him to grow into the fullest and richest human being he can with his physical and spiritual heritage? When we have answered this question in the affirmative we shall have a well balanced program from the standpoint of the child and life will be the sweeter and worthier for it.

## A WELL BALANCED PROGRAM IN MUSIC FOR HIGH SCHOOLS—INTRODUCTORY REMARKS

WALTER H. BUTTERFIELD, *Chairman. Director of Music,  
Providence, R. I.*

In a well balanced music program, there are several factors that must be considered—the size of the school, the size of the community, the type of community, etc. What might be a well balanced program for a town high school might be totally inadequate for a high school in a city of from 50,000 to 100,000 that is far from our great metropolitan districts. A well rounded program for, we will say, a city high school of Northern New England would not begin to meet the demands of high schools in any of the large cities in our immediate vicinity today.

Our approach to music in junior high school and senior high school is made through the following four divisions: vocal, instrumental, theoretical, and appreciative. I have given these four divisions in this order because I think the first three are in the order of their importance, and the fourth is inclusive of the others and to a large extent is a product of the others. The program should be built in such a way that each division receives its proportionate amount of time according to the conditions under which the full subject must be taught.

The vocal side of music is participated in by the largest number of pupils, and under right conditions it makes the strongest appeal. Some of the reasons for this are; the instrument (the voice) is ever present, satisfying results can be reached without long hours of individual (solitary) practice, it does not necessitate the expense of private instruction, and (the most vital reason of all) sentiments and emotions can be more clearly brought out than by any other means of musical expression.

The child's instrumental experience comes later than his vocal experience. A money expenditure is involved except where the instrument is loaned by the school and the instruction is gratis. In general, the expression of ideas, sentiments and emotions is less direct than in the vocal expression. We recognize that not all children respond to music through singing; some desire to play a wind instrument or the piano or one of the bowed instruments, while a much smaller number prefer the purely rhythmic instruments. We have much to learn as to why one form of musical expression or a certain tone color appeals so much more strongly than do certain others.

No child can study vocal or instrumental music without gaining some knowledge of the theory of music, but the study of the theory of music as such will be desired and elected by comparatively few high school students. When outside credits are given I believe one theory lesson and one appreciation lesson each week should be required in school. All this may be programmed in the larger high schools, but can it be in small high schools?

The teaching of music appreciation is being carried on in many successful ways and in all types of high schools. I am going to say but little on this subject: I would have it in my program, be that program extensive

or meager. The presentation of the subject must have very careful thought and preparation on the part of the instructor.

How far can we go with each of these four approaches to music under the conditions: time allotment, teaching force and school equipment?

## JUNIOR HIGH SCHOOL PROGRAM

MAUDE M. HOWES, *Supervisor of Music, Quincy, Mass.*

I was very glad when Mr. Butterfield asked me to say something about junior high school music, for it gives me an opportunity to express my great enthusiasm and absolute faith in this comparatively new institution in our public schools. Quincy did not receive the junior high school movement with open arms, but adopted it after due deliberation much later than did many other cities. However, our schools are trying to do the truly exploratory work that junior high schools should be doing, although we have none of the ideal conditions of program that we have heard about so happily in other cities. Perhaps for that reason, what is said here may be helpful to others situated under similar conditions.

In order to plan a wise and well balanced program of music for junior high school we must study the aim and plan of the entire school curriculum. We must realize that if junior high school has functioned properly, it must take children, truly little children from the sixth grade who have come up through their six years with much the same treatment and teaching, with the study of the same subjects handled groupwise, and it must arouse, encourage, and develop every interest and capability these children may have; it must develop in them a definite idea of themselves, for what they are best fitted, to what goal they hope to attain, and in which field of work they are the happiest. To quote an authority on junior high school work: "Except in the case of the college group, which must begin its preparation in the regular way, teachers in junior high school should be led to find aptitudes, and should make all their work exploratory."

Music then is not at all a continuation of the grade plan. It cannot be made so successfully. Seventh grade children, to be sure, are young, and to all appearances could continue with a plan like the sixth grade; but, having entered a high school unit, their whole attitude toward teachers, school work, and each other changes. Suddenly they feel their importance as individuals; they begin to mature; and it is this serious attitude on the part of the girl or boy toward himself and his own individuality which is making junior high school music so intensely interesting and vital to me.

Following this general aim of work, when it comes to a music program we must remember that our aim is not to perfect a certain amount of work as per outline, but to discover, encourage and stimulate every musical interest and tendency in every child, then nurture and develop that aroused interest through every musical channel possible. We have read and studied the ideal junior high school music program with great earnestness. A few have attained the ideal; many of us are striving toward it. That ideal, of course, would be to schedule one hundred and twenty minutes a week per child for

general vocal music, have instrumental instruction during school time on some sort of rotating program plan, offer elective courses in the fundamentals of music and harmony, music appreciation, band and orchestra. When it is possible to do this during school time as a regular part of all the exploratory work that is offered to the students in all subjects, when a well equipped music teacher is engaged in each junior high school as a part of the music department of the town or city, when that music teacher takes her place beside the other teachers of the school in meetings and discussions and is recognized as having the educational background for his or her work equal to the education and background of the other teachers, when the subject of music is recognized as one of the important assets of the school in bringing about the aim of all work in the junior high school, then indeed we shall have reached the ideal.

But the point of this paper is that we should never allow ourselves to be discouraged because we have not yet reached that goal or even nearly attained it. In formulating a program of work, we have two things to consider: first (a question in common with every other director of junior high school music) what the children ought to be offered in music; second (a personal question for our own situation) how much of this work we are able to afford our boys and girls with the program and equipment at our disposal. Degree and amount of material accomplishment can be affected by the number of minutes scheduled for music, but I rejoice to say that I firmly believe that enthusiasm, inspiration and desire for further contact with music may be aroused in spite of limitations of time on a program; and after all, are these not the things which we are to attain?

Suppose our program allows us one hour a week for each child. We have, then, sixty minutes in which to sustain and develop the love for singing in those who come to us already enjoying vocal music, and in which also to arouse and stimulate an interest in those who for some reason have not yet been touched by vocal music. There is much diversity of opinion as to the organization of vocal groups in junior high school. If I may speak of personal experience, I have been very fortunate in having a school where I have had a very excellent teacher and freedom in experimenting. We have divided all vocal work except the ninth grades into small groups of thirty-five; we have tried combining the seventh grades in classes of seventy; we have tried the eighth grades in choruses of one hundred to one hundred twenty-five; in fact, I think we have tried all combinations possible. And my conclusions are these: The seventh grade children have been accustomed to small groups, they need close individual attention, they do not rely on a large group for inspiration, their vocal work resembles sixth grade music even though their attitude is changing and the method of approach must be different. So we keep the seventh grades in small groups of thirty-five. In the eighth grade we are beginning to feel strongly the effect of the changing boy voice, and four part music is developing. Much as we should like to embark upon larger group work, we still feel that at least in the lower eighth grade we need the close contact with the individual. So in small groups again we develop the things necessary for four part chorus work.

So much could be said about the treatment of the changing voice! If the junior high school music teacher fails in her understanding of this particular phase of her work, he or she is failing in the greatest piece of work for good that can be performed in the school. To see boys who are developing new voices awake to the realization of a real power and enjoyment in participating in choral work, to watch their interest and enthusiasm grow, to see a large per cent of the class that enters senior high school electing chorus because they feel its real value—these are indeed some of the rewards for our faith in the power of vocal music. In the upper eighth grade, then, we feel that we must approach larger group choral work, so we combine them in classes of about one hundred. We still watch the individual carefully through individual singing and tests but at the same time they are going through the transitional step between small class work and the larger chorus singing, which is surely our ultimate aim. When we consider ninth grades, it seems to me that small groups would defeat our purpose. If these boys and girls are not given the opportunity to feel the power and the inspiration of real chorus singing (properly conducted) before they leave junior high school, we are not doing all the exploratory work we should do in music, we are not giving them an experience which they must have, to know whether they wish to go on with choral work elsewhere. I have observed these ninth grade choruses of one hundred or more very closely in all junior high schools in the city, and feel very keenly that from the large group comes the sort of enthusiasm and inspiration for further work that we are endeavoring to arouse, not an enthusiasm because they are just singing songs and enjoying them, but because they are feeling pride in good four part singing, they are experiencing the thrill of real participation and appreciating the fineness of artistic performance.

To return to our use of sixty minutes a week. If we are to have a well-balanced program, there must be offered some organized and definite study of the appreciative side of music. We have a wonderful opportunity to help direct this phase of the work with so much good material prepared for us and with so much effort being made through the medium of the radio to interest young people in good music. If we cannot yet have the time on the program to offer courses in music appreciation, we should not fail to open up this field of music, and reach out to touch in this way not only the many who are already interested in singing, but, more important still, the few who, though passive where vocal music is concerned, become alert and responsive to a lesson in music appreciation. So much for the school time. Through the inspiration received during this time from this work, also through music assemblies, and from the extra-curricula activities in glee clubs, music clubs, operettas, etc., we should have given each boy and girl an opportunity to know his or her ability or tendency along the lines of vocal music and music appreciation.

There remains the last approach from the instrumental standpoint. Unless we are offering class instruction in instrumental work, we are neglecting one of the greatest opportunities for exploratory work in junior high school. This field has come into prominence so rapidly, and so much is being said

and written about it, there is no need for enlargement on the subject here. Because in so many junior high schools the instrumental work, including band and orchestra, comes under the head of extra-curricula activities, it is no less important, and it is just as possible to develop outside of school time as in, where it is made a part of the school program.

It is not at all an original thought when I say that those of us who are enjoying this junior high school music are amazed at the capacity of the students for music and their strong reaction to it. I firmly believe what I once heard one of our eminent public school music directors say, that the junior high school might be either the cradle or the grave of music, and that the junior high school gives us the greatest opportunity that we have ever had to stimulate musical interest. Surely, if we as music directors and special music teachers recognize the seriousness of the individual in this period of school life; if, in recognizing this seriousness of the individual toward himself, we offer him everything inspirational in our power to further his musical interests, we shall in truth create the right spirit, and junior high school will become the cradle and not the grave of music. And in considering our program our aim should be to make such wise use of the time given to us that the value of what we are trying to do will be more and more recognized, and our goal and ideal more nearly reached as a result of that recognition. Our junior high schools are giving us an opportunity. Are we meeting it?

### **HIGH SCHOOL MUSIC FROM THE STANDPOINT OF THE SUPERVISOR WHO HANDLES HER GRADES AS WELL AS HER SENIOR HIGH SCHOOL**

*C. LOUISE DICKERMAN, Supervisor of Music, Windsor, Conn.*

Before speaking of what we do in our high school, I want to tell you a little about our town and about local conditions, because they determine the character of the school system which serves them.

Windsor, the oldest town in Connecticut, lies just north of Hartford and is a residential town which has grown very rapidly during the last ten years. We have no large manufacturing concerns to pay taxes; many of the property owners are very busy paying for their homes; a considerable amount of building has been absolutely necessary to control the school situation, and there has been no money for frills. We have to stick quite closely to necessities. The population of the town is now close to 9000, with a school population of 2450, the high school numbering 250. This is a smaller number than one would expect, but it may be explained by the fact that there is in the town the Loomis Institute, an endowed private school, which graduates of the Windsor grammar schools may attend as day pupils without tuition.

Music as a regular subject was introduced in 1917, so our music department is only a youngster—11, going on 12. We are not really grown up yet. I spend mornings in the grades and give afternoons to the high school. The afternoon session is from 12:30 to 2:30, so much of my work is done after

school hours. My ever increasing amount of office work I do just whenever I can. That, I think, gives you the picture.

Now I come to my "firstly" and "secondly." First—What are we trying to do? What are our aims? Second—How are we trying to do it? What means are we employing to attain our ends?

First, our general aim as teachers is to help our pupils to become good American citizens. Our specific aim as music teachers—when I reach this point I can think of no clearer way to state it than to quote Mr. Karl Gehrken: "The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music, and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It should also fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable."\*

We have the usual musical activities in our high school, and we try to make every one of them measure up to that standard. We are dealing with some pupils who can sing and who love to sing; with some who can sing a little but who are not enthusiastic about it; with some who can not sing at all but who like music; with some who are indifferent; and we try to do something for all of them.

The girls' glee club, boys' glee club and orchestra were all organized in response to requests from the pupils. They are elective and open to any one in the school who can qualify. Each has one 45 minute rehearsal a week after school hours. Juniors and seniors may elect music history and appreciation. This is a one year course, five recitations a week, and students receive the same credit as for any academic subject. Chorus is compulsory.

Credits are planned just as are credits for any academic subject. We call chorus, orchestra and the glee clubs periods of unprepared work. Two periods of unprepared work equal one period of prepared work. Therefore a student taking chorus and glee club, or chorus and orchestra is taking two periods of unprepared work each week. Now, two periods of unprepared work each week for four years equals one period of prepared work four days a week for one year. But there are five school days in a week, so we fall just short of a full credit. However, as all rehearsals are after school hours we give our students one full credit for four years work. I am sure that this credit system has been an important factor in the building up of our glee clubs.

With 90 applicants, we were obliged this year to limit the membership of the girls' glee club to 50, because we had no practice room which would seat a larger number. The boys' glee club numbers 38 and it will soon be necessary to limit membership there.

The year's work consists of the preparation of material for the annual spring concert, the glee club contest, class night, graduation and any other extras which may come along. For instance, last year the glee clubs fur-



nished the music for the public Memorial Day exercises. The boys were asked to furnish part of a program for the Masonic Club. This year both clubs and the orchestra united with the Dramatic Club in presenting a Christmas pageant, and no one knows what may happen before the year is over.

Our orchestra is small (7 violins, 2 cornets, 1 drum, 1 piano, 1 'cello) and labors under difficulties. Our auditorium and gymnasium are really one big room, and the boys have basketball practice on the same afternoon that the orchestra rehearses. The two activities do not fit together very well, so we have tucked ourselves in anywhere we could. This year every available space has been made into class rooms, so we take our little piano, which just fits into the back corner of one of the session rooms, and the members of the orchestra sit on the desks facing the back of the room. It is not an ideal arrangement by any means, but it is better than giving up the orchestra until an addition to the high school is built. Such a procedure would certainly deprive some students of the opportunity "to take that part in the rendition of good music" for which they are fitted.

We have no band. Just at present I lack time, the school committee lacks funds, and therefore some activities suitable for a large city high school must of necessity be omitted. We hope that before many years it will be possible to add to our staff a trained instrumentalist to develop that side of the work.

Perhaps I should also mention, right here, theory and harmony. Some time ago I formulated a course of study which called for theory in the sophomore year, harmony for the juniors and music history and appreciation for the seniors, all elective. An attempt was made to carry this out, but we found that in our small school not enough pupils elected theory or harmony to justify us in giving the time to those classes.

The music history class is always a bright spot in any kind of a day. It numbers anywhere from 8 to 17, and would be larger if it were not for conflicts with subjects required for college entrance. This year I have a class of 10 and they are the joy of my life. Just listen to some of the names: Katelinas—Benevides—Jasonis. They are the nicest class I ever had and I'm sure that they are "growing constantly more appreciative and more intelligent when listening to good renditions of standard music."

The chorus period has been our biggest problem. As I said before, it is not elective. Every one, whether he can sing or not, whether he likes music or not, must come to chorus unless he is especially excused by mutual consent of the principal and music supervisor.

Now I have had a change of heart about this chorus proposition. Perhaps our present plan would be all wrong for you, but under existing conditions and judging by results it seems to be right for us. Until two years ago I regarded chorus as a class period. I chose music which was fairly difficult for the class, selections which I liked, and which they ought to like, at any rate which I hoped they would like, and then we WORKED. At least some of us did. Those who were fairly good readers did, and I used up more nervous energy in that one period than in all the rest of the week put to-

gether. Those who couldn't sing much just sat and did nothing or sang the tune an octave low (sometimes two octaves), and every year anywhere from three to six pupils asked to be excused from chorus. Once in a while I would question whether it was worth while and if it would not be better to drop chorus and be content with the glee clubs. One great argument against that plan was that every fall some boys who were beginning their sophomore year came to try out for glee club. I believed that if we had no chorus a boy who did not appear for a try-out in his freshman year would not begin later. Our principal agreed with me and favored a chorus period. So two years ago I changed my plans. Chorus period is now a time when we enjoy music. For those who really like to work there is always the glee club. Chorus is planned particularly for the rest of the school. We bought some easy community song books. Most of the material can be read at sight and we just have a good time with it. Once in a while we slip in a harder number and do a little real work for a change. Occasionally we have a request program.

A few weeks after this plan was inaugurated our superintendent presented the music department with a nice big orthophonic victrola. We had had a good sized cabinet machine before, but this sounded so much better that every one wanted to hear it, and we began right away to play two or three records each week. And again the request plan rose up before me and demanded attention. I had started on a regular course in music appreciation, but I found that the ex-members of the music history class were very likely to come to me during intermission on chorus day with requests.

"Miss Dickerman, will you please play the 'Miserere,' or the 'Liebes-traum', or 'Finlandia' or 'In a Monastery Garden'." Sometimes I have a list on my desk for weeks ahead. These are announced as request numbers and the habit is contagious. Requests are beginning to come from the rank and file of the student body.

What happened to my course in music appreciation? Well, I keep it on my desk and consult it frequently, and by using some records of my own selection with those which are requested I expect to pretty well cover the course. Most of the pupils do not realize what is happening. They just think they are having a good time. Sometimes the glee clubs sing a couple of numbers and once in awhile we have an orchestra day.

How does it work?

We do not get finished work as far as chorus singing is concerned, but for the last two years no one has asked to be excused from chorus. In fact we have added to our numbers, for members of the faculty very often slip into the back seats to listen a bit and to sing a bit. I notice that practically every pupil attempts to sing, and sing his own part; and our glee clubs continue to grow. Many of the glee club members and graduate members are singing in the choirs and choral society of the town.

So we are trying to do our part in preparing our boys and girls for life, and hope that as our music department continues to grow up we may do so more and more efficiently.

## THE SUPERVISOR WHO TEACHES HIS OWN HIGH SCHOOL MUSIC

ARTHUR E. WARD, *Supervisor of Music, Montclair, New Jersey.*

Teaching keeps the supervisor definitely in touch with boys and girls and music. No worse thing can happen than the elimination of first hand work from the director of the department. It is my present feeling that I would never relinquish all touch with boys and girls no matter how busy I might be with the executive side of my position.

Ordinarily, good music teachers make poor executives, and it is rarely that we find one capable along both lines. To become an executive only, takes a great deal away from the music supervisor. The inspiration one receives from the development of fine music with young people is almost a necessary diversity from the detail of the administrative phase of the work. I cannot imagine a worse predicament than a "raring to go" supervisor who is stuck behind the desk with his hands tied. I should think one would soon lose his initiative. The disappointments, hard knocks, and non-musical situations of the administrative phase all fade quickly into the background through contact with the boys and girls.

When the director teaches in the high school, his assistants are careful to send him good results. It also makes the director realize more definitely the strong or weak phases in his particular field. One cannot direct a department and teach without the careful support and confidence of his assistants. Since his chief purpose is to guide, the lack of this confidence often forces a director to give up teaching.

Obviously my situation could only be possible in a reasonably small system. My town has a population of 35,000. The high school numbers about 1000 pupils, whose make-up is more or less above the average in refinement and culture. They demand better and finer things than the general run of high school students. At the outset, I saw that high school music had to be a feature. They were demanding that. It seemed that my work was necessarily that of the high school, so I set about to make this possible.

The first year, with one assistant supervising in the grades and one junior high special teacher, I established in the high school glee clubs, music appreciation classes, choruses, voice culture classes and an orchestra. In the second year, I added an instrumental supervisor who relieved me of the high school orchestra and the entire instrumental situation. With the later addition of another junior high vocal teacher, I was placed in a position where I could devote a great part of my time to teaching in the high school.

In my school it would be virtually impossible for one person to handle both the bands and orchestras and the glee clubs. Our activities or open period is a splendid thing, but practices overlap. It happens that my boys' glee club and band conflict. My girls' glee club and orchestra meet at the same time. If I had all this to do, the number of practices would obviously be cut in half. In acquiring instrumental help, I have made it possible to

confine myself to the vocal and technical work of the high school. My schedule now is as follows:

*During School Hours*

Glee Clubs, 3 periods a week (1 boys, 1 girls, 1 combination.)

Chorus, 2 periods a week; Music Appreciation, 2 periods a week; Harmony, 3 periods a week; Voice Culture 1, 2 periods a week; Voice Culture 2, 2 periods a week; Normal Music, 2 periods a week.

*After School Hours*

Colored Girls' Quartet, 1 period a week; Girls' Quartet, 2 periods a week; Boy's Quartet, 1 period a week; A Cappella Choir, 2 periods a week.

This schedule could not be maintained had I incompetent assistants. I have taken pains to select as my helpers people who have proven themselves to be loyal and efficient and who consequently can, to a very great extent, be left alone. I manage to check up on the work and I am held responsible for all the music in the system. Constant consultation and conference with my assistants is a necessity.

At present, I am confronted with a natural and pleasant difficulty. It is not possible to assemble the classes demanding attention. I shall soon be required to add another high school teacher, perhaps to teach the theoretical work, at which time I shall assume more hours of vocal work, there being an ever increasing demand for the various types of singing classes.

My instrumental assistant is able to handle such a program as this:

*During School Hours*

High School Orchestra, 2 full practices a week and 2 sectional practices a week; Band, 2 full practices a week.

*Partly During, Partly After School Hours*

Junior High Orchestras (5 schools) 1 and 2 practices a week; 1st and 2nd year classes in trumpet, trombone, basses, violin, clarinet, flute, drum, etc.

Junior High Band—1 regular practice with several sectional rehearsals.

Special Saturday morning classes in instruments and ensembles. (He has an assistant, who teaches beginning violin.)

**A BALANCED MUSIC PROGRAM IN A METROPOLITAN  
SENIOR HIGH SCHOOL**

EDWARD J. A. ZEINER, *Alexander Hamilton High School, Brooklyn, N. Y.*

The Alexander Hamilton High School (formerly Commercial High School) is representative of the modern type of secondary schools found in our great metropolitan centers. It has a student body of some 3500 boys and young men who come from various walks of life and who are of many nationalities. Two general academic courses are offered: one, preparation for the university; the other, preparation for a business career.

For several years past, the Alexander Hamilton High School has also offered electives in music leading to a university course in music education; to a vocational career as a performer in orchestral organizations; or for its cultural value as an accomplishment.

The equipment of the music department at Alexander Hamilton High School includes a large and well ventilated music room furnished with a grand piano and with tiered sittings for 150 students; two practice rooms for instrumental music; and an auditorium seating 2000, with a stage which will accommodate an orchestra of 100 performers. The school has gathered a comprehensive library of classical and standard compositions for orchestra and band, as well as a large collection of chorus arrangements for both mixed and male voices. The school also owns a complete outfit of string, woodwind, and brass instruments, sufficient, with the exception of the violins, to equip its orchestra of 80, and, with the exception of the trumpets, its band of 65.

The faculty of the music department in this school consists of the department head and two assistants, and they all give instruction in both vocal and instrumental music. It has been necessary for each of these three instructors to familiarize himself with the technic of the various instruments, as the Board of Education of New York City has not as yet provided any specialists for the teaching of instrumental music.

In addition to the regular academic and commercial subjects which comprise the fundamental curriculum of the school, the following courses in music are offered, all being scheduled during school hours.

#### REQUIRED COURSE

1. Vocal Music. One period per week of practice or drill in vocal music is required of each student for two years, regardless of the particular academic course he may elect. This course carries minor credit toward graduation.

Conditions (such as the necessity of fitting a one-period subject into the weekly schedule; the large number of students in each music section; the difficulty in grading the students after the first year) demand a course which differs materially from the courses offered in this phase of school music in smaller high schools. The scope of the required vocal course in Alexander Hamilton High School consists of the following: chorus singing in unison and parts, voice culture, and music appreciation, all based on the High School Course of Study. Part songs are studied with both sol-fa and rote methods.

During the first semester the students in each music section are practically all freshmen, but beginning with the second semester divergencies in the individual students' programs necessitate assigning pupils of all grades together. The voice parts in each group are rarely well balanced, and sometimes only two or three sopranos will be found in a section of from eighty to one hundred twenty students. This does not always allow effective four-part work in the class room, but the parts represented in the group are drilled on the songs to be used at the assemblies, and other songs are studied which

may be sung effectively in two or three parts. The four part arrangements are all for mixed voices. Each student is required to attend a weekly assembly where he has an opportunity to sing unison and part songs which have been prepared in the class room. Almost all of the assembly periods, of which there are three, is devoted to music. As it has not proven feasible to seat the 1800 students who attend assembly at one time in their respective voice parts, the part music used at assemblies has to be of the simplest arrangement. Each student must sing his part from where he sits with his class.

The objective of the part singing work is to cultivate in the individual a feeling for harmony rather than an attempt to make an efficient part singer of him.

The vocal culture given in this course is limited to the fundamental principles of tone production and diction, with the object of inculcating good vocal habits of singing and speaking.

The course in music appreciation finds its basic material in the songs used for class singing, and in the music performed by the school orchestra at the assemblies. In the latter case, the music is first analyzed in the class room, the themes illustrated on the piano and memorized by the students. The selection is then played on the phonograph with appropriate descriptive and historical data supplied by the teacher. Later, this composition is heard by the students at some assembly, as described further on in this paper.

In each semester, a group of compositions is selected for demonstration by the orchestra, including at least one symphony, one overture, one suite and a number of smaller compositions of descriptive or atmospheric mood. The object of the appreciation taught in Alexander Hamilton High School is to cultivate in the student the power of discernment in listening to music and particularly to the symphonic orchestra.

The period of forty-five minutes in which the pupil is before the teacher is roughly divided into three parts; ten minutes for vocal culture, fifteen minutes for appreciation, and twenty minutes for singing. The time arrangement is flexible, and varies with the song-work being done, which is practically the same throughout all the classes, during any one week.

### ELECTIVE COURSES

1. Advanced Vocal Music and Theory. Students with acceptable voices are allowed to elect this course. They take five periods per week of chorus singing in parts, sight reading, voice culture, appreciation and theory. The theory includes a study of the elements of musical notation, intervals, scale construction and harmony. This course extends over a period of two years and carries major credit toward graduation. The students who comprise this choral group make frequent appearances before the student body of the school in recital, singing with and without accompaniment.

2. Elementary Orchestra Practice. Students who desire to elect the orchestral course are selected by competitive test on their instrument and

are first assigned to the elementary orchestra for preliminary instruction. They take two periods per week of orchestral practice and routine, together with one period of performance at the weekly Junior Assembly. During this assembly the orchestra renders a prepared selection and accompanies the singing. Minor credit is given toward graduation for this course.

3. **Advanced Orchestra Practice.** Students who have qualified by one or more semesters of elementary orchestra practice are promoted to the advanced or senior orchestra. Here they take three double periods of ensemble practice per week, which carries minor credit toward graduation. The advanced orchestra plays during the weekly senior assembly, accompanying the singing and performing a selection. Preceding its performance, however, this selection is first made the material for a lesson in music appreciation for the entire student body. Special attention is given to the recognition of the various solo instruments of the orchestra and their characteristic tone color. At least once a semester, demonstrations are given on separate instruments of the orchestra, using material drawn from some composition which is heard by the audience directly after the demonstration.

The work of the orchestra at the senior assembly is considered part of the course and furnishes a goal toward which a portion of the orchestral study each week is directed.

4. **Band Practice.** All students who are qualified wind instrument players are assigned to one period per week of ensemble practice on band selections, for which minor credit is given toward graduation.

5. **Advanced Theory.** At the discretion of the head of the music department, a student who takes advanced orchestra practice may elect two years of advanced theory. This course is scheduled for two periods per week and carries major credit toward graduation. It covers all of the theory offered in the advanced vocal course and, in addition, embraces more advanced harmony, form, musical history, dictation and melody writing, together with sight singing and sol-fa. It is articulated with university courses in music education and so prepares for matriculation in such universities. Several graduates of the elective music courses given in Alexander Hamilton High School have entered a university with advanced standing in music. The successful completion of the advanced theory course and two years of advanced orchestra practice are accepted as one of the two year sequences required for graduation from the high school.

6. **Instrumental Practice.** Group practice on the following orchestral instruments: viola, 'cello, bass, clarinet, French horn and trombone—is taken by members of the orchestra for one period daily; which practice must be continued all the time the student elects orchestra. The student receives minor credit toward graduation for this course. The instrumental practice course is also made the opportunity to teach beginners the various instruments and so progressively provide new players for the orchestra. We anticipate later on establishing classes for flute, oboe and bassoon.

Each member of the orchestra not taking the instrumental practice period is required to furnish evidence that he has given at least one period per day

to home practice on his instrument. Otherwise he is obliged to take the period of instrumental practice offered in the school.

The number of students in these groups varies from four in the French horn class, to fourteen in the clarinet class. They are assigned to a regular period every day during which they practice under the supervision of one of the music faculty and study the technic of the instrument from a standard textbook. In addition to the work taken from the text book, they practice difficult passages in the music concurrently used by the advanced orchestra, and also short recreational pieces, arranged in trio and quartette form, which have been especially provided for this particular kind of instruction. These recreational pieces for all the orchestral instruments except Bass, will soon be available in printed form, with suitable scores for the use of the teacher. This material is being prepared for publication by Carl Fischer, Inc., N. Y. C.

In making the assignments for the instrumental practice classes, it was found advantageous to schedule the 'cellos and basses for the same period, although in separate rooms, so that the two groups could be combined when necessary for the practice of the regular orchestral selections. Among amateurs, and even in professional ranks, the viola has always been somewhat neglected, and it is rare to find an adequate viola section in the average high school orchestra. Since the instrumental practice classes have been instituted in this school, it has been very easy to maintain a satisfactory viola choir. The members of the various practice sections get a great deal of pleasure and practical experience during the instrumental practice periods, and the intelligence with which these players interpret their parts in the orchestra demonstrates the value of this type of instruction.

Frequently one of the groups from the instrumental classes performs before the student body at an assembly. In addition to encouraging the players and developing in them a spirit of confidence, such a demonstration serves as a means of advertising to the whole school the opportunity for the study of a musical instrument.

Those students who are preparing for entrance into a university are urged to study a second instrument in the instrumental practice classes, and are permitted, if necessary, to use one of the instruments owned by the school. Many others who do not expect to take university courses but who intend to become orchestral players in theatres or in dance orchestras also avail themselves of the opportunity to study a second instrument.

Students who are preparing to make music their life work may have a special academic program arranged which enables them to devote a large part of their high school course to majoring in music.

The institution of the daily supervised practice period, which is in reality a daily lesson, has proved to be a step forward in stimulating interest in the orchestral instruments which have been rarely cultivated by amateurs in the past. It has enabled this faculty to produce players for the school orchestra in a comparatively short period of time. It has made possible the development of a much higher type of musical intelligence and interpretive ability among a larger number of students, than any system employed heretofore by the writer.



## HOW FULL ROOM PIANO CLASSES OF FIFTY PUPILS ARE CONDUCTED IN THE BOSTON PUBLIC SCHOOLS

H. S. WILDER, *West Newton, Massachusetts.*

In telling you how our full room classes are conducted, I feel I ought first to tell you of how the idea grew. This of course will necessitate a brief review of my personal experiences in the matter, but I am sure you will pardon me for a few moments if I give you these as a short foreword.

About twenty-five years ago Mr. A. K. Virgil conducted a number of Technic Classes of eight at the New England Conservatory of Music. In this work I first assisted him and later took full charge. At the close of the season I was asked to become a member of the faculty of this institution and have taught there since until I resigned to give my full attention to piano class work. During this period I taught both the regular classes of three and also the Sight Playing classes of six. Thus the class idea had its beginning with me.

In the summer of 1913 I conducted my first experimental class of twenty children, using tables for hand culture and rhythmic work, flash cards for teaching intervals, chords and short phrases, Virgil Claviers for technic and memorizing, and the piano for ear training and the playing of pieces.

This class convinced me of the practicability of large classes, but I felt that the first thing to be worked out was a suitable instrument; for I had long since discarded the paper keyboards, and keyboards with movable keys were too costly, too bulky and clumsy, and there were too many parts to get out of order.

After many keyboard experiments, I decided upon a flat board with raised black keys and slots between the white keys to identify them. Then came my second class of twenty children during the summer of 1916. While much general information was gained, the flat wooden keyboards were discarded as impractical, as well as offensive to the fingers.

Again I retired for further investigation and experimental work, until in 1920 I perfected the present Wilder Keyboard. With many of the well known authorities who have endorsed it, I believe this keyboard solves the problem of a suitable instrument, for it is light, inexpensive, durable, and practically indestructible. It establishes accuracy, good tone and a perfect piano legato, and makes it possible for every pupil in classes of any size to get the full benefit of all lessons.

With a suitable keyboard provided the next problem was material which would prove practical in the training of large classes—for when you have classes of more than twenty, or even twelve, it is a "team work" proposition, and most of the private lesson material and procedure is unsuitable in team work. New material and procedure had to be worked out, and every phase had to have a three-fold objective: the musical development of the child, his pianistic development, and back of this a discipline which was not offensive to him (for team work without discipline would soon result in chaos). Musical self-expression at the piano without the foregoing will be so crude

that rapid pianistic growth later on will be impossible unless a thorough readjustment takes place; it is simply "putting off the evil day." Is it possible to lay a pianistic as well as a musical foundation at the very beginning, and still keep the child's interest? It is!

To quote a famous teacher, "Piano playing is a very complicated thing, and yet there is not a single thing which is either difficult to understand or overcome if properly presented." Thus the real problem of the teacher is to so arrange and present these "single things" that they both interest and develop the child.

With a thorough knowledge of the subject, there should be a constant study of the child on the part of the teacher. "Leading and not pushing" should be the process; and in this the child will, in quite a measure, do the leading. For instance, before beginning ask the child to illustrate his idea of piano playing, and he will move his hands gracefully and rhythmically over the keyboard—he will not begin by wiggling his fingers. Let us then begin where he leaves off. Let us attach these movements to the playing of definite keys with single fingers, and the child at once plays little pieces in his own way.

In our efforts to assist let us not forget that the child for a long time, gets his knowledge principally through the sense of sight, and that abundant action makes a tremendous appeal. Let us give him large things to see and do. Let us give him the full range of the keyboard (that is, four octaves of it) and let us use arm movements in discovering and controlling the fingers, rather than beginning with the fingers and eventually discovering that there are arms also to be used in playing the piano—this surely is nearer nature's way of proceeding.

In the first lesson an acquaintance with the keyboard should be the first objective. The child wants to play the piano because each key represents a sound, and sound (or "noise") and action are attractions of first importance to him; he is not interested, at this stage, in the notes on the staff. (Here I may say that I most heartily endorse the large Visuola Wall Board, for the lighting of the individual keys is most intriguing to the child.) Having called attention to the keyboard, the all white keys and the groups of two and three black keys, have him locate the "Cs" at the left of the groups of two black keys. How many "Cs" are there? Five! "Top" "Bottom" "Middle" "Next-to-the-top" and "Next-to-the-bottom." A moment's drill on this and he is ready to play them from dictation, using first a definite finger for all dictations, next changing the finger and the key with each dictation, and finally changing hand, finger and key each time. When these dictations are given with metronomic steadiness (as: "Right hand, fourth finger, middle C," "Ready," "Play") they constitute one of the best mental as well as physical preparations for piano playing that I know. It is a process which provides ideally thought before action, as well as perfect coördination between mind and fingers.

Shall we let the child use his hands and fingers as he chooses? No! Interest him in definite ways of doing things. It is not necessary that a week or two be spent in shaping the hands and fingers; one finger at a time

is quite enough, when alternate arm movements are used, and it is a very simple matter to suggest that the finger to be used swing partially under the hand. This centers the mind on the individual finger, and by letting the weight of the arm fall, as the key is struck, the finger is strengthened and a good tone is assured without upsetting the condition of finger, hand or arm; and let us not forget that, since we all get the tone which we unconsciously demand, it is highly important that the child hear only good tone from the first.

By using alternate arm movements to the quarter-note pulse, figuratively beating time with the arms, and subdividing as we proceed to the lesser note values, a knowledge of the various note values is gained and a corresponding finger dexterity acquired. By this simple and direct procedure rhythmic and melodic figures, phrases, sequences, sections, etc., are readily understood, if the pieces given are properly selected.

In the first lesson single note progressions are used; in the second broken triads; in the third lesson eighth-notes are introduced; in the fourth skips of a third are selected; in the fifth triplet groups; and so on through the different intervals and note groups. Accented notes, staccato notes, slurred groups delight the children when used, because they have the pianistic facility to easily and effectively play them.

When the pieces are played with sufficient ease the children are asked to name their own titles, and here the fun begins; for the child has limitless imagination, and given the ability to freely express himself at the piano, his imagination literally runs wild. For the piece of the fourth lesson over one hundred titles were submitted ranging from "A Cradle Song" to "A Storm at Sea."

One hundred and one other phases of the work might be described did time permit, but when all is said, the real success of these large classes is based on the fact that but one thing has been attempted at a time, and these "single things" have been most carefully graded and thoroughly worked out before being submitted as teaching material for full room classes.

## DEMONSTRATION PROGRAM

GIRARD COLLEGE BAND

George O. Frey, Director

Introductory Remarks, by the Director

March

First Movement, Unfinished Symphony ..... *Schubert*

TOY SYMPHONY ORCHESTRA

From Charles W. Henry School, Germantown, Pa.

J. Lillian Vandevere, Boston

Laura E. Ross, Supervisor, Erie, Pa.

GIRLS' GLEE CLUB

Academy High School

M. J. Luvaas, Director

Wrestle and Pray .....	<i>Bach</i>
The Morning Star .....	<i>Nicholai</i>
O Bone Jesu .....	<i>Palestrina</i>
The Bridal Procession .....	<i>Kjerulf</i>
The Nightingale .....	<i>Tschaikowsky</i>
Gute Nacht .....	<i>(German)</i>

MUSIC APPRECIATION

Mrs. Frances Elliott Clark, Camden, N. J.

CLASS LESSON, 9B STUDENTS

Wagner Junior High School

F. Edna Davis, Philadelphia

JUNIOR HUNDRED, GIRARD COLLEGE

Bruce A. Carey, Conductor

Introductory Remarks, by the Director

Angels ever Bright and Fair (Theodore) ..... *Handel*

O Lovely Peace (Judas Maccabaeus) ..... *Handel*

The Promised Land ..... *Negro, arr. Moore*

A Snow Legend ..... *Clokey*

The Old Family Clock ..... *Grant-Schaefer*

WOMEN'S GLEE CLUB, TEMPLE UNIVERSITY

Minerva M. Bennett, Director

Peter Pan Cycle ..... *Mrs. H. H. A. Beach*

SETTLEMENT MUSIC SCHOOL ORCHESTRA

John Grolle, Director

Chorale ..... *Bach*

La Folia ..... *Corelli*

Iceland Melody ..... *arr. Svendsen*

Two Pieces ..... *Hindemith*

1st Movement, Concerto Grosso ..... *Bloch*

CREATIVE EDUCATION IN MUSIC

MABELLE GLENN, *Director of Music, Kansas City, Missouri*

America is in the midst of a vigorous change in education. Instead of subject matter to be learned and tests of achievement to be passed holding the center of the stage, at present, child interests and needs are in the spot-

light. Pupil responsibility, initiative and self-expression are taking the place of the memorization of text books. "What the book says about it" has given place to "what I think about it" in the modern class room. "Pouring in" environment has been replaced by "drawing out" environment.

Creative education is in the air. Psychologists claim that creative education sets a child "digging into a difficulty with the interest and energy of a dog at a woodchuck hole." Creation begins in the play impulse of the little child and continues into the work of an adult if so permitted and encouraged.

An artist teacher is one in whom this creative impulse has been kept alive. Analyze a teacher with personality and you will find a person who has respect for his own individuality and that of others; and a person in whom this creative impulse predominates. Many music teachers think that acquiring much information is adequate preparation for teaching, but "to possess a world of knowledge and lose one's self is an awful fate in education."

"Do not let your son's schooling interfere with his education" is pertinent advice in the face of the fact that for years in school routine the "child's mind has been submitted to the grind of an educational discipline which has dwarfed his capacity to think for himself." When a child continually is required to accept the result of another's thinking, he gets no exercise in thinking for himself.

Maximum growth is the aim of education. Maximum growth comes with active rather than passive participation and comes when the child himself helps in the initiation of experiences for which he sees a need. Rugg says that "the crux of the matter is the child's intention to learn, not the teacher's intention to teach him." He continues, "The artist-teacher's slogans are growth, freedom, individuality, initiative; the artisan-teacher's are knowledge of set facts, skills, orderly quiet, the attainment of norms and standards. One is a guide, the other a task-master—a kind of section boss for the huge railroading known as school."

Though music in its several phases, singing, eurythmics and instrument playing, probably has greater possibilities in creative production than has any other subject in the school program, we have been so concerned with the acquiring of skill and in acquiring factual knowledge that often we have lost sight of the importance of joyous experience in self-expression.

In creative work it is the act of producing not the product which interests the real teacher. One must keep in mind that any new experience directed from "within" is creative as far as the individual child is concerned though that same creation may have been experienced previously by hundreds. The joy to that child is as keen as though he were the first to make the discovery.

#### RHYTHMIC EXPERIENCE

Though creative education can function in singing, eurythmics and playing in every stage of the child's development there is little question but that rhythmic expression should be given precedence in the primary grades. But the teacher must see to it that the child is left free to experience the music.

His movements should be controlled only by the rhythm and the mood of the music itself. Spontaneity and informality should dominate all primary rhythm experience. A sense of adventure, an air of freedom and sympathetic encouragement in a play environment bring delightful creative production in rhythm.

Many primary teachers seem to have little faith in music being able to direct the child's rhythmic creation. They impose their own interpretation so that all joy of self-expression is lost. I observed such a lesson which was really a sad experience because it was so typical of much unthinking instruction of today. The teacher instructed her tiny tots in the first grade to imitate her in placing their right arms in a horizontal position, with hands in front. Then she informed them that she was going to play a march and, on all rhythmic accents they were to make a decisive downward movement of the hand. Then they were to let the hand recover its original position on the unaccented beats.

In another lesson where a beautiful spring song was to be interpreted in rhythm, the teacher instructed her pupils to walk eight steps to the front, then eight steps back, then four front, then four back and turn around in place. While the children had felt the spirit of the song in a slight degree before this exercise began, in the strenuous effort of counting steps forward and back all feeling for spirit was lost.

I observed another lesson where the teacher had faith in both music and children. Mendelssohn's *Scherzo* was played and every child was given an opportunity to show what the music had said to him. With happy upturned faces and far spread arms, they skipped and ran as directed from "within," creating a dance more beautiful than any conforming to a pattern imposed from "without."

A wide experience in this type of creative rhythm extending through the first three or four years of a child's school life would give him a basic training not only for music but for many other life activities. Creative production in poetry is based on rhythm as is also creative production in prose. In forming a simple sentence one inserts words that are not absolutely necessary to the meaning because the swing of the sentence demands it.

Rhythm lightens labor of any kind. He who writes or walks or works in rhythm facilitates his task. Would that music teachers would catch the vision of what creative rhythm means to a child's development when it is spontaneous, free and bold.

#### ENSEMBLE SINGING

In the last few months I have wondered many times whether or not we were making our ensemble singing draw out to the maximum the creative capacities in each participant. Much depends on the material selected and on "whether or not the selected material is so approached that the learner participates imaginatively and emotionally in the incidents or moods presented."

Dr. Courtiss of the University of Michigan hits at parrot-like imitation in relating this incident. "Recently, at an institute, he saw a mixed group of boys and girls walk out on the stage before an audience and sing at the

direction of their leader, a music teacher. The performance was very perfect with respect to its technical aspects, so he was told. The children, however, behaved like trained seals. They gave every sign of being dependent upon the direction of their leader, doing and singing because they had to and showing relief when the ordeal was over. He said, from his point of view, music and all other artistic performances are of the highest value when they are creative expressions of joyous emotions. He said, 'Personally I should prefer a group of boys and girls who came forward and sang fearlessly and joyously because they enjoyed singing and because they wished others to share their joy. I prefer joyous self-expression to the perfection of execution.' "

What John Erskine has said about the teaching of poetry may shed light on the teaching of choral literature. "The desire to teach poetry as I understand it, is the desire to provide others with just such new-births in the world of imagination as we have received. Teaching poetry in this sense, is not teaching meter or verse forms, nor even teaching the subject matter of poems, it is the multiplying of those fortunate moments when the soul is dilated and the universe enlarged."

#### THE STUDY OF MUSIC LITERATURE

In bringing experience in music literature to upper grade and to junior and senior high school students, a teacher has every opportunity to lead her class toward inquiry. This is truly creative production. The old time question and answer recitation is being replaced by a free interchange of thought. The teacher is not the center of every discussion but is only an adult member of the group, who by occasional questions partially directs the pupils' thinking. Pupils in their early teens take the keenest delight in participation in open forum discussions, choosing between alternatives and drawing their own generalizations.

Such observations as these I have heard lately in an exchange of ideas in a junior high school class.

Sonata form was being studied through the First Movement of the Haydn Surprise Symphony. The class had become familiar with the two themes and had heard the introduction and exposition several times. One child ventured to guess which of the two themes would be heard in the development. An argument followed in which one boy stubbornly held to his opinion that the first theme would be developed. "Why," he declared, "the second theme couldn't be developed. You can't develop lightning." What fine discrimination for a junior high school lad. His answer showed a grasp of the character of the second theme which he probably never would have felt by reading all the information printed about the Surprise Symphony.

In a study of the Egmont Overture, after the Egmont theme had been played many times, one girl said that from this theme she would judge that Egmont was a person who decided what he wanted to do and then went straight and did it. Later a boy suggested that the Egmont theme lost its strength and determination as the Overture progressed. This alert class

needed no program notes on this overture; to them the music told its own story.

In the appreciation lesson of the old school, the teacher read a few facts from a history and then in an authoritative manner passed these facts on to his class. The pupils' part was to remember, not to think. I remember visiting such a class. It seemed that on the day before my visit the teacher had given his class a page of facts about the cello, and when I arrived in the class he was literally raving because no one remembered the names of the strings, no one remembered how they were tuned, and in the words of the teacher, aside to me, "this was a dumb class." I ventured to ask if anyone in the class played the cello. No one did. Did anyone ever expect to play the cello? No one did. Had anyone ever heard a great cellist? No, but one boy's sister had heard Casals not long before. Then we dug out some beautiful recordings by Casals and before the period was over most of the class were expressing themselves freely in a discussion of cello music, the possibilities and charms of the instrument, and one boy who had been very indifferent at first said he believed he'd like to take up the study of the cello.

Drilling in the retention of an array of isolated facts is still called music appreciation in some schools. A teacher of this formal informational type was recently a visitor in a class where expressive instinct had been given a chance. This visitor, so accustomed to the question and answer method, could not understand why the teacher was not "pouring in" information or trying to "pull out" what she had already "poured in." She kept quiet as long as possible and then she broke out—"Children, what string instrument in the orchestra plays the tenor part?"

A silent class—Why bring that up? The children had been listening to the Invitation to the Dance and had been charmed with the opening conversation between the cello and the violin, so one boy trying to connect the question with the lesson ventured to guess the "cello," to which the visitor emphatically said, "Oh, no, the viola plays the tenor part." But the class seemed perplexed. They had attended a concert only a few days previous and had heard "In a Village" in which the viola and English Horn had alternated in tuneful short solos.

More questions—What woodwind instrument plays the tenor part and what brass instrument plays the tenor part? Before they had time to think, the questions were answered by the inquirer. The clarinet and the French horn. And again the members of the class were perplexed. They remembered that the clarinet played the lovely melody in the Rustic Wedding Symphony and they also remembered the part which the French horn played in calling the fairies into the Oberon Overture and in bringing atmosphere into the Mignon Overture through the Mignon melody, "Knowest Thou the Land."

More questions—How is clarinet tone produced? One boy who played the clarinet seemed to want to answer but he gave his own answer and not the one found in a book, so the visitor hastened to say, "The tone is produced by the vibration of a single reed in the mouth of the player, which in turn causes the vibration of the air in the cylindrical tube of the instrument."



In fifteen minutes this question and answer specialist had carried the class completely out of the atmosphere of beautiful music away from original thinking and in fact, away from an inclination to display initiative by giving them the inferiority complex.

When will we teachers throw off the shackles of imitation and superficiality and so set the stage that our pupils may have opportunity to develop critical openmindedness, understanding and judgment?

Would that we music supervisors were more interested in child growth than in our stunts, that we were more concerned with building desirable attitudes than in cramming isolated facts; and above all else, would that we might keep ourselves in tune with music itself because "beauty dwells as much in the one feeling it as in the thing sensed."

### MUSICAL CONDITIONS ABROAD

DR. JAMES FRANCIS COOKE, *Editor, The Etude, Philadelphia*

In covering this huge subject of musical conditions abroad, it perhaps would be wise at the start to go back to the ethnological groups that make up Europe in a musical way. Probably the first group that occurs to you is the Italian group, going way back to the pre-Palestrina music; and adjacent to that you would find the Netherlands or Flemish group. These two groups seem equally important; and at the same time we find growing in England that remarkable group of polyphonists which gave us our first example of polyphony. After that comes the great French group (Dufay, etc.) and then, as a later form of civilization, the German group which produced perhaps the greatest music of Europe in its time. Following the German group, we have the smaller racial groups; the Hungarian, the Spanish, the Polish, the Bohemian, the Scandinavian, and then that vast expanse of Russia which came along with Glinka and Rimsky-Korsakoff. These are the ethnological determining lines in a broad way of music in Europe.

Now these groups have been developing for centuries and, as we all realize, they have been developed very distinctly along national lines. The boundaries are clearly marked. When I hear that American music will be cosmopolite, I think that in order to be that it must defy all historical tradition. If we are to have music here it must be American music, it must be distinctively of American character; it must be representative of our enormous dynamism, the dynamism which has produced the greatest country the world has ever seen. It must represent our great ideals and our great longing for noble things in the future; because no matter how commercial others may think us, America is first and always the land of ideals. We are beginning to typify that in our skyscrapers which go into the skies, which pierce the heavens—an architectural indication of our lofty ideals.

When Dr. Clark asked me to speak upon this subject, I thought to myself, "Well, that is a very audacious thing to talk about. What right have you to even touch upon it?" May I tell you that twenty-five years ago I made a trip of 10,000 miles in Europe, continental Europe and England, investigating conservatory systems, musical educational systems, and all kinds

of educational advances at that time. These investigations were published in the *Etude Magazine*, and I feel very grateful to them, because it was that series of articles which induced Mr. Theodore Presser to invite me to come to Philadelphia. I had never met Mr. Presser, and was very fearful to have him discover my youthful appearance; and I didn't want to go because I knew he would be very much disappointed at my callow youth. So when Mr. Baltzell moved to the Ditson Company as editor of their magazine, Mr. Presser asked me to come from Mohawk and meet him in Weehawken. He said, "You will know me because I will be wearing a white hat." And when I saw a gentleman come down the platform with two white hats, I thought, "Certainly that is Theodore Presser." And his first greeting was, "Well, what's the trouble? Couldn't your father come?" And I said, "Well, my father lives in Philadelphia. I have been writing these articles." He said, "It is impossible. You are not the man. Miss Lynch, my stenographer, met you, and said you had gray hair. Mr. Orm says he knows you and that you had long gray whiskers." And so, finally, after some bargaining, I came to Philadelphia. And then I found that it was these very articles, that acquaintance with the European musical situation, which induced Mr. Presser to bring me here, and for that reason I have always been very grateful to those particular articles.

I then became a critic of the *Musikalisches Wochenblatt* und *Neue Zeitschrift Für Musik*. These were the famous magazines—one was founded by Schumann, as you know, and the other was established by the Wagner interests. I wrote in the German language for some three years for those publications, which became amalgamated; and in that way I got just a little glimpse of conditions in Europe.

Two years ago, I went again, covering some of the same ground, and all that I can tell you is just a little comparison between the conditions that existed in Europe some twenty-five years ago and the conditions that exist now, after the greatest cataclysm in history.

We must first of all realize that the European teacher deals with an entirely different kind of a child, a child with a wholly different training, from the children that you meet. I remember my first introduction to a European school, an ordinary day school. I had been seeing our schools break out by spontaneous combustion, the boys and girls tumbling and rushing out of school with the American exuberance of spirit. The first time I saw a European school leave out, I sort of thought they had had a funeral and were marching out in respect to some deceased teacher. They filed out in double file, moved off quietly, silently. Then I began to see these children, and I realized that in France and Germany and Holland, even in England, the problem of the European teacher was a totally different problem from that of the American teacher. In other words, they had a repressed child, they had a disciplined child. They had a child that was brought up from his earliest years to expect to go through a certain kind of routine work, which gave him a wholly different aspect from that of the American child.

Now that also presupposes something which I think is very vital, and which is very important. I should feel very sad indeed if anything I might

say tonight might lead you to think I have made an invidious comparison between American music and European music. Music in Europe has its field, and our music has its field. We have great things still to learn from Europe. And Europe is just beginning to realize that it has great things to learn from us. But one of the things that we must learn from Europe is the advantage of ample time for study. There is no rush and turmoil. There is no cramming process. There are no methods such as those that they use in Strassburg where they take a syringe and force fatty foods and grain down the gullet of a goose and make *patie de foi gras* of it eventually. There is no such thing as that. Study is very leisurely. When I first went to study in Germany, my professors thought that I was insane, I went at the thing so hard; I expected to work at least ten or fifteen hours a day. They couldn't understand it. Why should I do it? There was plenty of time. I wouldn't get it any quicker. Now if we can find here in America a happy medium between the intense methods that we now employ and the more or less protracted period of digestion that the European child goes through, we will, I am quite certain, accomplish greater things.

Opera in Europe in the past twenty-five years has not made any conspicuous advance in comparison with opera in America. Our operatic performances in the Metropolitan are now as fine as any in the world. There are, of course, traditions, and that colossal stage that you find at La Scala in Milan, which make the performances there very desirable. There is the very cheap wage which enables them to hire a prodigious chorus of fine artists and train them with almost innumerable rehearsals. But nevertheless, the opera at the Metropolitan, even with Toscanini at La Scala, is as fine as anything you will find in Europe. You don't have to go to Europe to hear the best in opera; I think that the greatest European authorities will agree upon that. At Paris, certainly, the Grand Opera at the present time is inferior; at the Opera Comique you will find opera on a very fine scale with a splendid danseuse, beautiful production, fine artists and an excellent musical background.

Musical composition at the present time is in a very queer state. I could talk at some length about the publishing situation in Germany and in France. The publishers abroad are absolutely nonplussed. The whole scheme of publishing has changed in Europe. The so-called modernistic music has imposed itself in such a way that publishers are at a loss to know what to do. We have heard two compositions of Hindemith tonight; I thought they were rather rational; I don't think you thought they were very ultra-modern. But I went to Hindemith's publisher and he said, "I want you to go to Wiesbaden to hear a composition of Hindemith—an arrangement for brass instruments." So I went to Wiesbaden, to the beautiful opera house there. They had a wonderful composition of Stravinsky and another composition of Debussy that was very beautiful; and this composition of Hindemith reminded me most of all of the parody on the Sousa band that one hears in the circus played by the clowns. It certainly was so much like that I thought that they might reproduce it and score in any circus in America. I don't know what the publishers are thinking of doing. I can't imagine what they are doing.

And I asked Mr. Strecker, "Surely you don't sell that?" "Oh no," he said, "we don't sell it." I said, "Well, what do you do?" "Oh," he said, "we hire it out, we rent it on royalty to orchestras. We get a royalty on every performance. People are curious to see how crazy it can be." He said, "That is the last thing ever happens to it; it is never done again." Now what are you going to do with a situation like that?

I don't think any very great compositions have come out of Germany since the Great War. I am not surprised at that because Germany has been terrible depleted. But it seems to me that the German composers have been trying to write in the idiom of the Russians, and that it is in no sense a natural idiom. What they are trying to do is something which is unnatural to them.

I wouldn't want you to think that I have a feeling that composition is depleted in Europe. Because any of you who have heard Respighi's marvelous "Roman Carnival" will realize that we have things to look for from Europe that will delight us and thrill us in the future.

The public school work, in so far as I have been able to hear it abroad, seems to me very much behind what we have here. In fact, I think that the average school music teacher over there, if he were to take just a little tour of some of our cities, would be so dumbfounded that he wouldn't realize, couldn't realize, that such a thing existed in the world. In some isolated places in Italy, and in France, and in Germany, and in England, there is a very fine type of public school music.

Europe has literally nothing that compares with our American Woman's Club work. They don't understand it and haven't any basis of comparison on which to understand it.

Music in colleges is virtually something so totally different from anything that we have here in America that comparisons would be invidious. Our American music in colleges represents an enormous advance in our entire musical education work, without doubt. The Presser Foundation has at the present time a \$10,000,000 to \$20,000,000 plan for music buildings at colleges, and our future in this direction in America is bound to be enormous.

There have been notable achievements in musical composition in Spain, and there are still notable achievements in France. Italy seems to have been perhaps a little more productive than most of the other countries, but in that category we might also include England. I visited Malipiero two years ago at his home in the vicinity of Venice; he said, "America will become great in composition when it takes more time." I think that is one of our evils; we don't take quite enough time.

The future of music in America is something which very few people realize at the present time. They have very few means of conceiving what the future will be. The radio, the talking machine and the player piano have helped enormously, but I believe that they are all contributing to the production of music through singing and through performance, and that there will be a huge increase in musical interest and in musical productivity inside of the next fifteen years.

I heard a gentleman last night say that the radio and the talking machine were producing a public that cared only for appreciation. I don't believe that he is familiar with the facts; I heard several men say precisely the same thing a number of years ago when the talking machine was first introduced, and we all know what a tremendous advance there has been in musical interest in America, aided and abetted by the talking machine. I think that in the future years we will find finer performances, more intelligent audiences, and the kind of idealism which will represent the very best in American musical art.

Twenty-five years ago, when I was in Europe, there was almost no interest in music in America. You thought continually in Sidney Smith's words, that "Nobody ever reads an American book." But two years ago, the interest in music in America was astounding. They have heard of our public school work, they have heard of our great orchestras, they have heard of the Woman's Club work. I don't think, however, that the heterogeneous conditions in Europe will permit them to do what it is possible for us to do in our country, with our one language and our wonderful unification.

The future of music in Europe is something which no one can predict; no one knows whether these civilizations in various parts of Europe are becoming extinct or are declining; but we do know that there will be a wonderful future in some of these countries. The activity of Mussolini in Italy is already producing results which are very hard to estimate. At the same time, you don't have to be in any of the European countries very long to realize that they see something in America, that they feel something coming in America, which the Americans themselves do not realize. They are conscious of our strength, they are conscious of our possibilities, and they are all looking to this land for results in the future which I am sure will be for the eternal glory of all who are interested in American music.

## CANTATA

Philadelphia Normal School Glee Club

Joan Easley, Conductor

*Dryad's Kisses* ..... *Miessner*  
Emily Stokes Hager, soprano; George E. Emes, baritone; William Rimel, boy soprano; Eleanor M. Quinn, Sylvia B. Klayman, accompanists.

## ANNUAL BUSINESS MEETING

The annual business meeting of the Eastern Supervisors Conference was held on Thursday afternoon, March 13, 1929.

1. The Treasurer's Report showed a balance of \$3,761.62. The Treasurer reported membership as follows: active, 1,242; associate, 291; contributing, 15; special, 20; total, 1,568.
2. The following officers were elected for a period of two years:  
President—M. Claude Rosenberry, Harrisburg, Pennsylvania.  
First Vice-President—Elbridge S. Pitcher, Auburn, Maine.

Second Vice-President—Miss Pauline A. Meyer, Cortland, New York.

Treasurer—Clarence Wells, Orange, New Jersey.

Secretary—Miss Marion E. Knightley, Winchester, Massachusetts.

Directors for four years—F. Colwell Conklin, Larchmont, New York;

Mrs. Annabel G. Howell, Wilmington, Delaware.

Member of the Board of Directors of the National Conference for a term of four years—James D. Price, Hartford, Connecticut.

3. A brief report of the Research Council was read by Mr. Dykema and it was voted that the Conference give its approval to these reports and that they be published in the usual way.
4. An invitation for the 1931 meeting of the Conference was presented by Miss Elizabeth V. Breach in behalf of Syracuse, New York.
5. The following resolutions were submitted by the Committee on Resolutions and adopted by the Conference.

Whereas the eleventh meeting of the Eastern Music Supervisors Conference (the first under the biennial plan) has set a new record for attendance, and maintained the high standards of the earlier Conferences,

BE IT RESOLVED, That the Conference record its deep appreciation of the splendid work of the President, Elbridge S. Pitcher, and his efficient staff officers and officials.

Of George L. Lindsay, Director of music education in Philadelphia, and his staff, for their careful preparation of school visitations, and the impressive All Philadelphia High School Night.

That the Conference express its indebtedness to speakers from other fields of activity, for inspiring and encouraging addresses;

The Musical Fund Ensemble,

Charles M. Courboin and Dr. Thaddeus Rich,

The Choral Art Society and its Conductor, Dr. Harry Alexander Matthews,

Edward Ransom, Tenor.

That we extend thanks to the management of the Benjamin Franklin Hotel, especially Mr. Cleaver;

the Management of Wanamaker's;

the Philadelphia Chamber of Commerce;

the Philadelphia Piano Trade Association;

Dr. Frances Elliott Clark and the Victor Talking Machine Co.;

the several educational institutions which have contributed so conspicuously to the Conference program;

to the Music Education Exhibitors' Association, and their President, J. Tatian Roach.

BE IT FURTHER RESOLVED, That the Conference record its profound regret and deep sense of loss in the passing of Charles I. Rice, for forty years active in the service of music education in the schools of Worcester, Mass., and for twenty-five years Director. The memory of his hospitality to the 1927 Conference remains a silent tribute to his fine career.

RALPH G. WINSLOW, *Chairman*,

RICHARD W. GRANT,

KENNETH G. KELLEY.

6. The following resolutions were reported, as having been adopted by the Membership Committee:
  1. The membership campaign every year shall begin in September.
  2. All dues, both in National and Sectional Conference years, shall be sent to the sectional treasurer, and all checks made to his order.
  3. Sectional treasurer shall make a report at regular intervals on special sheets, provided, of all memberships received. Copies of these lists shall be sent by the treasurer to the Journal Office, and to the National Treasurer, accompanied by the checks for dues as apportioned in the Constitution. This procedure shall be the same every year.
  4. The membership lists mentioned in No. 3 shall be arranged in groups by States, active, associate and contributing, each in a separate group, and copies of these lists shall be distributed as follows:
    - One kept by the treasurer.
    - One sent to the National Treasurer.
    - One sent to the Journal Office.
    - One sent to the President.
    - One sent to each State Chairman
 (Only the portion for his respective State).

CLARENCE WELLS,  
M. CLAUDE ROSENBERRY,  
VICTOR L. REBMANN.

## CONSTITUTION AND BY-LAWS of the EASTERN MUSIC SUPERVISORS CONFERENCE

### PREAMBLE

In order to establish more effective coöperation with Music Supervisors throughout the United States, and to conform to the plan of the United Music Supervisors Conference, the Eastern Music Supervisors Conference adopts the following revision of its

### CONSTITUTION

#### ARTICLE I—NAME

This organization shall be known as "Eastern Music Supervisors Conference."

#### ARTICLE II—PURPOSE

SECTION 1. Its purpose shall be three-fold: educational, coöperative and social; educational, in placing before its members the most advanced pedagogical thought relating to their own and kindred professions; coöperative, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the educational value of music; social, in promoting good fellowship and encouragement among its members.

SEC. 2. Its sphere of influence and operation shall be construed to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada, the six New England States, New York, New Jersey, Pennsylvania, Delaware and the District of Columbia.

SEC. 3. It shall be the policy of this organization to work in close co-operation with all other conferences of music supervisors.

### ARTICLE III—MEMBERSHIP

SECTION 1. Membership shall be in one of four classes: active, associate, honorary or contributing.

SEC. 2. The active membership shall be open to persons actively interested in school music.

SEC. 3. The associate membership shall be open to those persons, not actively engaged in school music, who, because of their interest, desire to give sustaining aid to the Conference, and to members who do not wish to exercise the duties and privileges of active membership.

SEC. 4. The honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the Conference shall desire to have associated with it in an honorary or advisory capacity.

SEC. 5. Any person interested in public school music, who desires to contribute to the support of the Eastern Music Supervisors Conference, may do so, and thereby become a contributing member.

SEC. 6. Active, associate or contributing membership may be accomplished by the payment of dues for any of these classes.

SEC. 7. Honorary membership shall be by invitation and shall be accomplished in the following manner: The names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

SEC. 8. Active members shall be privileged to vote, hold office, and to receive the official periodical and the Book of Proceedings.

Associate members shall have the privilege of attending all meetings, taking part in discussions and receiving the official periodical, but they shall neither vote, nor hold office, nor shall they be entitled to receive the Book of Proceedings.

Contributing members shall have all the privileges of active members.

Honorary members shall neither pay dues, nor vote, nor hold office; otherwise they shall enjoy all the privileges of the Conference.

SEC. 9. Active and contributing members, as provided in Article IV, Section 5, shall be members of the Music Supervisors National Conference.

### ARTICLE IV—DUES

SECTION 1. Dues for active members shall be \$3.00 annually. Dues are payable on January first of each year.



SEC. 2. Dues for associate members shall be \$2.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active, associate or contributing membership, until the dues for the current year shall have been paid.

SEC. 5. After 1927, \$2.25 of the dues of active and contributing membership shall be paid annually by the Treasurer to the Music Supervisors National Conference, as follows: \$1.50 shall be paid into the publication fund for which each active and contributing member receives the Annual Book of Proceedings issued by the National Conference; and 75 cents shall be paid into the treasury of the Music Supervisors National Conference. In the case of active members, the balance of 75 cents of the dues remains in the treasury of the Eastern Conference. In the case of associate members, the entire amount of dues paid shall remain with the Eastern Conference, and in the case of contributing members, the treasury of the Eastern Conference retains all of the dues in excess of the \$2.25 payable to the National Conference. The money due the National Conference shall be payable by the Eastern Conference within thirty days after the close of the meeting of the National Conference one year, and within thirty days of the close of the meeting of the Eastern Conference in the alternate year.

SEC. 6. It shall be the unvarying practice of the Conference to require all persons desiring admission to its meetings to present the proper credentials of membership, either in the form of a membership card or some distinctive sign adopted by the Executive Board and issued by the Treasurer.

#### ARTICLE V—GOVERNMENT

SECTION 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers and four (4) Directors elected as hereinafter provided.

SEC. 2. The Officers shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary and a Treasurer. They shall hold office two years or until their successors are elected.

SEC. 3. There being five Directors holding office in 1927 whose terms expire as follows: one in 1927, one in 1928, one in 1929, one in 1930, one in 1931; no Director shall be elected in 1927. The Director whose term expires in 1928 shall continue to serve until 1929. In place of the two Directors whose terms then expire in 1929, two Directors shall be elected at the 1929 Business Meeting for a term of four years. The Director whose term expires in 1930 shall continue to serve until 1931. In place of the two Directors whose terms then expire in 1931, two Directors shall be elected for a term of four years. At each Biennial Business Meeting thereafter, two Directors shall be elected for a term of four years.

SEC. 4. In addition to the Executive Board, there shall be an Advisory Council consisting of four Past Presidents appointed biennially by the President. This council shall have no legislative or executive functions, but is designed to assist the Executive Board in an advisory capacity in the con-

tinuance and development of the policies of the Conference. The President shall be a member, ex officio, of the Advisory Council.

SEC. 5. The Eastern Music Supervisors Conference shall be represented on the Board of Directors of the Music Supervisors National Conference by two members. At the Business Meeting in 1927, one member shall be elected for a term of two years and one for a term of four years. Thereafter, one member shall be elected at each Biennial Business Meeting for a term of four years.

#### ARTICLE VI—ELECTIONS

SECTION 1. The Executive Board shall appoint biennially at the first meeting during the week of the Conference, a Nominating Committee of five active members. This committee shall be announced by the President and shall at once organize itself under the chairmanship of the person first on the list as read. It shall then prepare a list of officers and directors, to be presented to the Conference at the Biennial Business Meeting. This list shall be prepared and posted at headquarters twenty-four hours in advance of the meeting at which the Conference votes for the candidates.

SEC. 2. Before the election takes place, any member of the Conference may have the privilege of making further nominations from the floor.

SEC. 3. The election of Officers shall take place at the Biennial Business Meeting and shall be by ballot. A majority of all votes cast is required for election.

#### ARTICLE VII—MEETINGS

SECTION 1. Beginning in 1927, the Conference shall convene biennially between the dates of January first and June first.

SEC. 2. The Executive Board shall cause to be held a preliminary meeting of the Conference during the first twenty-four hours of the session, for such business only as may be necessary to secure action at the Business Meeting.

SEC. 3. The Biennial Business Meeting of the Conference shall be held within the first twenty-four hours of the session.

SEC. 4. One tenth (1/10) of the active membership shall be necessary for a quorum in transacting the business of the Conference.

SEC. 5. The Executive Board shall meet at the call of the President or on the written request of a majority of its members and at a place equally convenient for all members.

SEC. 6. Four members shall be necessary for a quorum in transacting the business of the Executive Board.

#### ARTICLE VIII—AMENDMENTS

SECTION 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting, and then only by a two-thirds (2/3) majority of those present and voting.

SEC. 2. Members purposing to offer amendments to the Constitution and By-Laws shall serve notice to that effect, together with the text of the proposed amendment, upon the President not later than sixty (60) days previous to the opening of the Conference. The President shall then cause the

amendment to be submitted to the members through the columns of the next issue of the official periodical of the Conference, together with a statement of the attitude of the Executive Board toward it.

SEC. 3. In special emergencies, an amendment, if it has the endorsement of the Executive Board, may be offered at a preliminary meeting of the Conference held at least twenty-four hours previous to the Biennial Business Meeting. Upon unanimous consent of the Conference it shall remain in force for two years and be subject to ratification at the next Business Meeting.

## BY-LAWS

### ARTICLE I—POWERS OF THE EXECUTIVE BOARD

SECTION 1. All matters concerning the general policy of the Conference shall be left to the discretion of the Executive Board which shall report frequently to the members, through the President, concerning the affairs of the Conference.

SEC. 2. The Executive Board shall have the power of appointment of such sub-committees, either from its own membership or the membership of the Conference, as shall be found necessary for the furtherance of the best interests of the Conference.

SEC. 3. In case of vacancies, the Executive Board shall have the power to fill such vacancies for the unexpired term from either its own membership or that of the Conference.

### ARTICLE II—POWERS AND DUTIES OF OFFICERS

SECTION 1. The President shall be the executive officer of the Conference and of the Executive Board, and shall exercise a general supervision over the other officers and the affairs of the Conference. In order that he may give his time and attention to the larger interests of the Conference, he shall not be expected to perform duties of a routine nature. He shall preside at all meetings of the Executive Board or Conference, when present. He shall appoint all committees, unless the Board shall otherwise order, or unless otherwise provided for in the Constitution. In case of pressing necessity he may exercise the executive authority demanded, reporting its action to the Executive Board for their consideration at the earliest opportunity. He shall be a member of all committees, ex officio. He shall perform such other duties as the Executive Board may direct.

SEC. 2. The First Vice-President shall, in the absence or disability of the President, perform all of the duties and exercise all of the powers of the President. He shall be the Chairman of the Committee on Statistics.

SEC. 3. The Second Vice-President shall, in the absence or disability of the President and the First Vice-President, perform all of the duties and exercise all of the powers of the President. He shall be the chairman of the Committee on Publicity and Editor of the Eastern Music Supervisors Conference Department in the official periodical of the National Conference.

SEC. 4. The Secretary shall keep an accurate record of all business meetings of the Conference and Executive Board; shall take, or cause to

be taken, stenographic notes of the discussions and secure copies of all papers read at all of the meetings of the Conference; shall, after the close of the session, prepare the material for publication in the Book of Proceedings of the Conference. He shall conduct the official correspondence of the Conference and Executive Board; shall see that the notices of the Conference and of the Executive Board are served upon the proper persons. He shall perform such other duties as the Executive Board may direct.

SEC. 5. The Treasurer shall be the custodian of all funds of the Conference. He shall receive and collect all moneys due, giving the receipt of the Conference therefor. He shall pay all bills against the Conference when countersigned by the President. He shall present to the Conference, at the Biennial Business Meeting, an audited report covering all receipts and disbursements up to that time and shall, before the end of the fiscal period, present a supplementary report covering the remaining receipts and disbursements of his term of office. This report shall be referred to the Committee on Auditing, and if found correct shall be incorporated in the original report. He shall keep a list of the names and addresses of all members of the Conference.

#### ARTICLE III—STANDING COMMITTEES

There shall be the following Standing Committees, each to consist of three members unless otherwise provided for:

- The Committee on Finance.
- The Committee on Publicity.
- The Committee on Statistics.
- The Committee on Auditing.
- The Committee on Program.
- The Committee on Local Arrangements.
- The Committee on Transportation.
- The Committee on Legislation.

#### ARTICLE IV—DUTIES OF STANDING COMMITTEES

SECTION 1. The Committee on Finance shall have general charge of the finances of the Conference. It shall suggest to the Executive Board ways and means for meeting the financial obligations of the Conference, and shall prepare biennially a budget of estimated expense and receipts. Questions of expense shall be referred to this committee unless otherwise ordered. The Treasurer shall be a member of this committee.

SEC. 2. The Committee on Publicity shall have charge of all publications of the Conference; of the dissemination of all information in the nature of propaganda and shall be in direct charge of all advertising. It shall have the power of attorney for the Conference in contracting for advertising, printing, and publication.

SEC. 3. The Committee on Statistics shall have charge of the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

SEC. 4. The Committee on Auditing shall pass upon the accuracy of the Treasurer's Biennial Report and present its findings in writing to the Bien-

nial Business Meeting. For this purpose it shall require of the Treasurer complete written vouchers and receipts, together with stubs of receipts given by him in acknowledgment of dues.

SEC. 5. The Committee on Program shall consist of five members, of which the President shall be Chairman. It shall have charge of the preparation of a tentative program for the meetings of the Biennial Conference. It shall report frequently, through the President, its recommendations to the Executive Board for their approval.

SEC. 6. The Committee on Local Arrangements shall not be limited in number and shall be under the chairmanship of the supervisor in whose town or city the Conference is to meet. The local supervisor shall be empowered to add to this committee such persons, whether members of the Conference or not, as shall, in his judgment, best further the interests of the convention. The committee shall include in its membership at least two members of the Executive Board.

SEC. 7. The Committee on Transportation shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time tables and routings.

SEC. 8. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and at the Biennial Business Meeting make a report to the Conference.

#### ARTICLE V—THE FISCAL PERIOD

The Fiscal Period shall date from the first day of June.

#### ARTICLE VI—RULES OF PROCEDURE

In question of parliamentary procedure the officers of the Conference shall be guided by the rules of "Parliamentary Law" by F. M. Gregg, and it shall be the official manual of the Conference.

Second Biennial Meeting  
**SOUTHWESTERN MUSIC SUPERVISORS  
CONFERENCE**

Hotel Lassen, Wichita, Kansas, April 3-5, 1929

**OFFICERS**

*President*—John C. Kendel, Denver, Colorado.  
*First Vice-President*—Milford L. Landis, Tulsa, Oklahoma.  
*Second Vice-President*—Sudie L. Williams, Dallas, Texas.  
*Secretary*—Mary M. Conway, New Orleans, Louisiana.  
*Auditor*—Eugene M. Hahnel, St. Louis, Missouri.  
*Directors*—George Oscar Bowen, Tulsa, Oklahoma.  
              Grace V. Wilson, Wichita, Kansas.  
              Mabelle Glenn, Kansas City, Missouri.  
*Treasurer*—J. Luella Burkhard, Pueblo, Colorado.

**ALL-SOUTHWESTERN CHORAL COMMITTEE**

Sara White, St. Joseph, Mo.	Alva Lochhead, Fort Worth, Tex.
Blanche Rumbley, Sterling, Colo.	Birdie Alexander, El Paso, Tex.
Mabel Barnhart, Lawrence, Kan.	Edwin Knapp, Laramie, Wyo.
Mrs. Don Parmalee, Fayetteville, Ark.	George Oscar Bowen, Tulsa, Okla., Chairman.

**ALL-SOUTHWESTERN ORCHESTRA COMMITTEE**

Joseph E. Maddy, Ann Arbor, Mich., Chairman	C. A. Peacock, Ottawa, Kan.
Otto Zoeller, San Antonio, Tex.	M. L. Landis, Tulsa, Okla.
Raymon H. Hunt, Wichita, Kan.	E. L. Harp, Roswell, N. M.
	Wilfred Schlager, Kansas City, Mo.

**MUSIC APPRECIATION FESTIVAL**

Mrs. Mabel Spizzy, Chairman

**WICHITA LOCAL COMMITTEES**

General Chairman . . . . .	Grace V. Wilson
In and About Wichita Music Supervisors' Club .	Miss Ruth Evelyn Brown
Housing . . . . .	Miss Harriet Stanley
Rehearsals . . . . .	Mr. Lester Weatherwax
Forum Concerts . . . . .	Mr. Raymon H. Hunt
Membership Campaign . . . .	Mr. Clinton Kanaga, Mr. T. N. Gretzer
Chamber of Commerce . . . . .	George Shawalish
Saturday Afternoon Musical Club . . . . .	Mrs. J. C. Jackson
Wichita Music Club . . . . .	Mrs. E. E. Higginson
Wichita Junior Clubs . . . . .	Miss Mabel Whitney
Council of Parent-Teacher Associations . . . .	Mrs. H. Holloway

## PROGRAM

## APRIL 2

- 1:00—Registration.  
8:00—Reception by In and About Wichita Music Supervisors Club.  
Program, Chamber of Commerce Glee Club, Lemuel Kilby, Director.  
10:00—Lobby Sing, arranged by George Oscar Bowen, Tulsa, Okla.

## APRIL 3

- 8:00—Registration and visiting exhibits.  
9:15—General Session.  
Address of welcome, "Music: a Fad or a Fundamental," L. W. Mayberry, Superintendent of Schools, Wichita, Kans.  
Response, Milford L. Landis, Tulsa, Okla.  
Group of songs, Roy Wall, Baritone, Wichita, Kans.  
President's address, "Super-Vision," John C. Kendel, Denver, Colo.  
Demonstration of Voice Testing, T. P. Giddings, Minneapolis, Minn.  
Modern Harmony in the High School, Fareeda Moorehead, Denver, Colo.  
11:15—Visiting exhibits.  
1:15—Program, Wichita High School Choral Organizations, directed by Grace V. Wilson and Gratia Boyle.  
2:00—Address: "Radio as a Factor in the Development of Music Appreciation," Alice Keith, New York City.  
Address: "Pupil Activity in the Listening Lesson," Margaret Lowry, Kansas City, Mo.  
Address: "A Balanced Program of School Music," Mrs. Frances E. Clark, Camden, N. J.  
3:30—Music Appreciation Festival, Mrs. Mabel Spizzy, Tulsa, Okla., Chairman; program played by the Wichita High School Orchestra, Raymon H. Hunt, Conductor.  
4:30—Informal Tea, by Council of Parent-Teacher Associations.  
6:15—Informal Banquet, Ruth Evelyn Brown, Chairman.  
7:45—Organ Recital, Mrs. C. H. Briggs.  
8:15—Concert, Kedroff Male Quartet.  
10:30—Reception, by Saturday Afternoon Musical Club.  
Lobby Sing.

## APRIL 4

- 9:00—Symposium on the theme of Closer Coöperation between Publisher, Manufacturer and Supervisor; J. Tatian Roach, New York City, President Music Exhibitors Association, Chairman.  
Address: "Songs and Choral Music," George Oscar Bowen, Tulsa, Okla.  
Address: "Instruments and Instrumental Music," Eugene M. Hahnel, St. Louis, Mo.  
Address: "Music Appreciation," Sudie L. Williams, Dallas, Tex.  
10:30—Group of Songs, William Koch, Pueblo, Colo.

- 10:40—Address: "Music in One-Room Rural Schools," C. A. Fullerton, Cedar Falls, Iowa.
- 12:00—Luncheon meeting, Board of Directors.
- 1:15—Program, Wichita High School Orchestra, Raymon H. Hunt, Conductor.
- 2:00—Demonstration, Visual Method of Class Vocal Instruction, Herbert Witherspoon, Chicago, Ill.
- 3:15—Concert, Elementary School Groups, Ruth Evelyn Brown, Director.
- 6:30—Formal Banquet, Grace V. Wilson, Wichita, Chairman; L. W. Brooks, Wichita, Toastmaster.
- Address: "Aesthetic Education and Music," Herbert Witherspoon, Chicago, Ill.
- The Story of a Song, Thurlow Lieurance.
- Program, the A Cappella Choir of Southwestern College, Winfield, Kansas, Harold S. Dyer, Director.
- 10:30—Dance.
- Lobby Sing.

## APRIL 5

- 9:00—Program, Junior High School Chorus, Grace V. Wilson, Director.
- 9:15—Address: "The School Music Festival," John W. Beattie, Evanston, Illinois.
- Address: "The Development of Beautiful Singing in the Public Schools," Mabelle Glenn, Kansas City, Mo.
- Address: "The Cultivation of Discrimination," Paul J. Weaver, Chapel Hill, N. C.
- 11:15—Biennial Business Meeting.
- 12:15—Luncheon Meeting, Board of Directors and State Chairmen.
- 1:30—Program, Wichita High School Band, Raymon H. Hunt, Conductor.
- Address: "Invoicing Instrumental Instruction in the Public Schools," Milford L. Landis, Tulsa, Okla.
- Program, The St. Cecilians of Tulsa, Okla., High School, George Oscar Bowen, Conductor.
- Address: "The Melodic Approach to Music," W. Otto Miessner, Chicago, Ill.
- Demonstration of Class Piano, Katherine Sentz, Topeka, Kans.
- Demonstration of the Possibilities of the Harmonica in Public Schools, Irene Meyer, Wichita, Kans.
- 5:00—Informal Tea, by Wichita Music Club.
- 6:00—Dinner meeting of new and retiring officers and state chairmen.
- 8:15—Concert, Southwestern Orchestra, Joseph E. Maddy, Ann Arbor, Mich., Conductor; Southwestern Chorus, Frank A. Beach, Emporia, Kans., Conductor.
- 10:00—Lobby Sing.



## PROGRAM

Wichita Chamber of Commerce Glee Club, Lemuel Kilby, Director.

American the Beautiful . . . . .	Ward
We're on our Way to Wichita . . . . .	Philleo
The Lord's Prayer . . . . .	Krebs
Sea Fever . . . . .	Andrews
Golden Kansas . . . . .	Stanley

## MUSIC—A FAD OR A FUNDAMENTAL

(Address of Welcome)

L. W. MAYBERRY, *Superintendent of Schools, Wichita, Kansas.*

In recent years educators everywhere have been trying to define as clearly as possible the purposes of the public schools. Some have come to the conclusion that a school is a place where a group of individuals is given the most stimulating and the most worth while experiences. It is not enough that experiences be stimulating only. To be educative they must also be worth while. It is not such a difficult matter to determine whether or not a particular situation arouses the interest of an individual or a group of individuals. If this were the only criterion for subject matter and method our problems could be easily solved.

When we recall that experiences should be genuinely worth while as well as stimulating, the difficulty of our task increases. Who shall be the judge as to the value of the subject matter? Our own experiences as teachers have shown us that much that is stimulating to our pupils is not worth while and that much which adults consider as worth while is not stimulating. The worthwhileness of experiences or subject matter may depend on the age or advancement of pupils; upon the environment of pupils; upon the inheritance of pupils; or upon the individual inclinations of the pupil.

When we raise the question as to whether music provides worthwhile and stimulating experiences for boys and girls there is but one answer—it does. If this is true, how can anyone justify the statement that music is a fad? Here is an activity that has stimulated all races, in all ages and in all climes. Wherever the human race has wandered, there is found music in some form. In all stages of civilization we discover the universal ministry of music. It satisfies a need in the primitive as well as in the modern. The musical sounds of nature seem to stimulate a response even in the breast of the savage. With crude instruments and untrained voice he attempts to imitate or harmonize them and music is born. The modern home of wealth and refinement is never considered complete without its piano, its orthophonic and its radio. A need that ranges from savage to civilized and from poverty to opulence can scarcely be considered as a fad.

Music seems to minister to all of the moods of mankind. When sorrow comes and grief sits at the fireside, music brings solace and comfort. When the heart is light and hope beckons, music is often the best avenue of expression. The call to arms is made through the blast of the trumpet in

the national airs or the roll of the drums. To many the spirit of worship reaches its climax in the music of the hour.

A casual observation convinces one that music is one of the most stimulating forces of mankind. It is just as true that it may stimulate in the wrong direction. The finer contribution which music has to make to education will never be realized in jazz. Neither will it be realized in setting the finest sentiments to jazz music. More than one pupil has developed a dislike for music because it was not adapted to his grade or to his interests. Too much theory and but little enjoyable practice will dull the enthusiasm of any child.

Since it is not necessary to produce music in order to appreciate it, its value is almost universal. Long before man could read or calculate he sang. Savage tribes today produce and appreciate their weird incantations, yet few of them can even approach an understanding of the three R's. Surely an activity which is so far reaching in its appeal, which ministers to all the emotions of mankind, which supplies an avenue of expression for all the feelings of every race and age, cannot be considered as a fad. Two of the seven cardinal objectives of education are worthy home membership and the wise use of leisure time. With the possible exception of reading, what school activity contributes more to the realization of these objectives than does music? There is scarcely an assembly of any kind that does not depend on the inspiration of music. The washwoman's song and the song of the lark still lighten the load of toil and make its burdens bearable.

## SUPER-VISION

(President's Address)

JOHN CLARK KENDEL, *Director of School Music, Denver, Colorado.*

The field of education has contributed much to the upbuilding of our modern concept of civilization and the richer life. While the conception of the schoolmaster has all too frequently been confused with that of Ichabod Crane in the mind of the average citizen, the fact remains that the sum total of all our modern scientific age is dependent upon education. Former President of the N. E. A. and now Chancellor Fred Hunter of Denver University proclaims that Washington Irving did an almost irreparable injury to the profession of teaching by painting his vivid word picture of this burlesque character. Too frequently do we note the smile of charitable pity upon the face of the tired business man when he is presented to the pedagogue. The profession of teaching has progressed far since the time of Irving, for the schoolmaster of today has through the force of his contribution to society made a place for himself in the world of men.

As education has progressed and unfolded its banner well in the vanguard of the march of human achievement, there has grown up with it a new art; a means whereby the fullest possibilities of the modern educational program may be realized, and without which it would be impossible for the program to come to its fullest fruition. I refer to the art of Super-Vision. Super-

vision has gone hand in hand with educational progress. They must complement one another, as neither could succeed in full measure without the aid and coöperation of the other.

The first steps in supervision were feeble efforts toward the improvement of the teaching process. The old saying—"Those that can, do—those that can't, teach"—doubtless led to a realization that the laymen demanded a higher standard of achievement from the teaching profession. Early supervision consisted mainly of visits from the superintendent, principal, or other dignitary who kept his eye carefully alert for mistakes in procedure. These were carefully noted and called to the attention of the teacher in charge. Criticism was the watchword. Lessons might come, lessons might go; but criticism must go on forever!

This early attitude of mind gave the whole field of supervision the proverbial black eye. For this reason teachers looked with anxious eyes when the Inquisitor General appeared at the room door. Sad to relate the feeling of terror was only too frequently justified by the results of the visitation. Everything from the radiator to the poor shivering victim's eye brow came in for its meed of scathing rebuke. Small wonder that the word supervision became changed to snoopection and was thought of as solely inspectorial.

Into this icy water of distrust came the unsuspecting music supervisor. With the innocence of youth he strode bravely forth to enter the combat with the genus schoolmarm. What a travesty on the name of harmony and sweet concord it was that the music supervisor quickly took on all the attributes of his predecessors as a legitimate heritage!

It is small wonder that a speaker at the recent Cleveland meeting of the Department of Superintendence referred to supervision as the sore toe on the foot of school administration.

There is abundant proof that a new day is dawning in the field of supervision. A new star has appeared upon the horizon which is destined to lead on to a new vision of the art of coöperative helpful exchange of ideals. Fortunately music has followed the beacon and now stands ready at the threshold to step out into the new day with faith and confidence.

Music in the schools of yesterday was somewhat limited in its field of endeavor. Teachers were poorly prepared; supervisors, *mirabile dictu*, not much better. The work consisted of teaching sight reading in the elementary schools and chorus in the high school once or twice a week. Twice a year the supervisor came into prominence. On these gala occasions the chorus, after a heavy year's rehearsal, sang "The Heavens Are Telling" for the baccalaureate sermon, and "Oh, Italia, Beloved" for commencement.

In those golden days of old there were two kinds of music: school, and the regular kind you took from a real music teacher. There was scant sympathy between the two opposing forces. The studio teacher either ignored or high-hatted the exponent of do-re-mi. The school music teachers flocked alone in solemn silence, not in a "deep, dark cell" as Gilbert and Sullivan so patly wrote, but within the cloistered refuge of the four school walls.

Today we face a new order of things. The music supervisor has become a highly respected member of the family of musicians. How important a part the Music Supervisors Conference has played in this development, is a matter of history. Those of us who have followed the phenomenal growth of this outstanding organization do not hesitate to pay it homage.

It would be trite for me to go into details of the status of music in the schools today. The mere enumeration of the program of the modern age is sufficient. True we still teach sight singing—most of us still loyal to do-re-mi. But what a change in our method of approach! True we still have a high school chorus, but what a wealth of material we have, well adapted to the voices under our care. In addition to this we have the orchestras and bands, the class for instrumental study, class vocal lessons, the inspiring appreciation courses made possible by the phonograph, reproducing pianos and radio, courses in musical history, harmony, composition and kindred courses.

No longer need the school music teacher hang his head and sneak up the back music street. He is coming into his own and can look his fellow musician of the so-called studio persuasion fearlessly in the eye.

The Dean of Music of a large western state university in making an address to a group of private music teachers recently made the following illuminating statement: "The music teachers in the public schools have in the last twenty-five years gone far beyond the private teacher in the service they are rendering to society. We must look to them for leadership."

This has been brought about by the demand of the educational program for teachers with adequate education and musicianship. The obligation of the supervisor to his patrons is not one that can be passed over lightly. The position is becoming each year more highly specialized.

A comparison between the training requirements for the teacher of one branch of music education such as voice, violin, or piano, and that of the school supervisor should prove of interest.

The teacher of piano, for example, passes through an intensive and extensive course of training. In order that he may succeed it is necessary for him to practice arduously for many hours a day over a period of years to master the technic of the instrument. He must know the traditional interpretation of the selections studied and must have an extensive repertoire at his command. A normal course in teaching methods should follow this if he is to be a real teacher. It is not necessary that he know the other branches of the art to succeed, although it is of course highly desirable. There are rarely any demands for academic training, save a high school diploma.

The same generally proves true in the fields of either voice or other instruments than the piano. It is always pathetic to see young students attending recitals only in the branch of music in which they are particularly interested. How many vocal students attend the piano or violin recitals, or the symphony concerts, unless some famous prima donna is to appear as soloist? In like manner, how many instrumental students attend vocal recitals, or even recitals given by instrumentalists in other fields than their own?

There can be only one result: a group of one-sided musicians developed to the "nth" degree in their own chosen branch of the profession, and neither knowing nor caring anything about the rest of the world of music. Such an attitude must necessarily result in a narrowed horizon and lack of breadth of vision. There are thousands of vocal students who never dream of studying the theory of music. They are content to devote their time exclusively to the study of voice production and drumming out the melody of their solos with one finger on the piano.

The supervisor is compelled by law in the majority of states to have completed certain courses of an academic nature before he may be licensed to teach. In addition to this, if he is to succeed in a large measure, he must be well-versed in the psychological approach to education. He must, of course, know his methods of procedure in the field of elementary and secondary music education. He must know piano, voice, and at least one other instrument well, and in addition must have a working knowledge of all the instruments of the band and orchestra.

Knowledge of stage-craft is another requisite of this modern supervisor, for only too often is the work of the music instructor judged by the annual opera. It does not come amiss if he can arrange dance steps and coach lines, as well as build scenery, create costumes, make up actors, write orchestrations, and keep temperamental parents happy over the parts assigned to their offspring. Added to this is the responsibility of providing on five minutes notice music for every program presented before the school by all departments.

Through all this he must keep a smiling face or he is accused by his colleagues of being temperamental, or even bad tempered. Yea, truly, this music supervisor must be a veritable paragon—a Pooh-Bah, if you please.

All of this seems maddening at times, but merely illustrates the fact that the supervisor of music must be the broadest-minded, the individual with the broadest training of the entire music profession.

What of tomorrow? We cannot stand still; we must go forward. Where there is no progression there is retrogression. There is no static condition in education. If we are to measure up to this responsibility of leadership in music education, if we are to assume the obligation that every thinking supervisor has no desire to avoid, there must be yet another rebirth of inspiration and reconsecration to idealism.

We must become not merely supervisors, but individuals with Super-Vision. We must look out beyond the firmament that hedges us in and touch the spaces of infinity. Truly where there is no vision the people perish.

The supervisor of tomorrow will lead his teachers as did the prophets of old. Coöperation must be the watchword. The lay teacher must be made to know that the visit of her supervisor is a time for mutual helpfulness and inspiration. There will always be a need for constructive advice, but the day of destructive criticism is banished with the Do-Do, the witch doctor, and Ichabod Crane. Teachers encouraged to believe in a program of this type will seek out their friend for added assistance. The supervisor whose

conscientious teachers fear his visits should retire into sack cloth and ashes and take stock of his sins, for he has much to answer for.

The music program of tomorrow is limited only by the initiative and idealism of the one with Super-Vision. I see a vast army of girls and boys going out into life from our schools with a priceless heritage, the love of a great art, engendered by their training under inspired leadership.

With the further perfection of the phonograph and reproducing piano, with the establishment of more great music radio programs similar to those now offered by Walter Damrosch, with the perfection of television combined with radio, the millennium will approach much nearer realization. Every child who feels the urge to sing or play will be given full opportunity to find himself in the music program of the schools. An orchestra of symphonic proportions will be found in every community. A great chorus of singers will join in producing the great masterpieces of former writers and modern composers who will receive their inspiration and early training from the schools.

The guiding force which shall direct this overwhelming tide of musical enthusiasm must be an individual of unimpeachable musical training, one of dynamic personality and ability of leadership. But above all, the one in each community to carry the torch aloft must be one who has looked beyond the veil of human frailties and has touched the hem of the garment of the infinite, one who through the fire of his enthusiasm has reached the point where he can be patient with the faltering steps of the novice and yet not lose the golden touch of the master which comes through consecration to idealism, love of his fellowmen, and Super-Vision.

## MODERN HARMONY IN THE HIGH SCHOOL

FAREEDA MOORHEAD, *East High School, Denver, Colorado.*

The course I am illustrating has been developed by Dr. Edwin J. Stringham, Dean of the Denver College of Music; it is in preparation for publication as a textbook.

The first step in our harmony course is the usual one of review of all typographical terminology and of all the major scales, built on the tetrachord; stressing specially the scale drill in four ways, by ear, written, orally and played on the piano.

This is followed by drill on all normal, altered and inverted intervals with special emphasis on the ear training. The question is often asked, why are some of the intervals perfect and others major. This can be answered very definitely by the development of the inverted intervals.

We next build our triads, by intervals, on all tones of the scales, each triad in its three positions, octave, fifth and third, which shows the student the melodic possibilities of the triad.

The biggest problem for the beginning harmony student is chordal sequence. The student should be given a foundation for his development of motive and design in the combining of chords. This we do through the development of the chord motive, based upon the following:

1. Chords whose roots are a third or sixth apart have two tones in common.
2. Chords whose roots are a fourth or fifth apart have one tone in common.
3. Chords whose roots are adjacent have no tone in common.

The first motives use only the three primary triads, tonic, dominant and sub-dominant. We develop these motives using each in all its chord positions, marking the positions and observing the common tone, which shows the melodic possibilities of the motive.

The next step is combining these motives into rhythmical eight measure phrases, by the process of substituting the common chord and proving the motives thus used. The student has to be told to end each phrase V—I or IV—I so as to form a cadence. These phrases should be developed in various keys.

At this time the student should be assigned basses and sopranos in all keys and rhythms without figuration. In the development of the sopranos he will have his first experience in dropping the use of the common tone for melodic value and should learn that contrary motion is the strongest, oblique the next strongest and parallel the weakest.

In every given soprano all the possibilities should be listed under each note, the given note used as the root of a chord, as the third of a chord and as the fifth of a chord. From his knowledge of chordal sequence, derived from the use of the chord motives, the student can choose a good harmony for his melody. Chord positions should be marked as he chooses the harmony, thus avoiding parallel perfect octaves and fifths, providing he observes the rule of never using two chords in succession in the same position of the chord.

Authentic, plagal, half and deceptive cadences should be developed in all keys, both at the keyboard and in written form, in all their chord positions.

The development of original melody is of great interest to the student and is of course restricted to his harmonic equipment. He is asked to write four measure phrases in the same key, one harmony to a measure, each phrase having a cadence, one to be a perfect authentic cadence. His first step in writing these phrases is to mark the harmony and develop his melody from this harmony. By repeating his A. phrase, he has a melody in simple binary song form, A. B. A. C.

His next step is the re-figuration of this melody, arranging an accompanying figure so as to develop a simple little piano solo. These pieces may be transposed into various keys.

The secondary triads are now added to the student's motive equipment by the same process of chord substitution, avoiding consecutive chords except sub-dominant to dominant and the deceptive cadence until inversions are used. The development of these motives is the same as with primary motives. Too frequent or too continued use of the secondary triads tends to establish an uncertainty of key.

After the development of each problem the student should write an original melody utilizing his new material. With the use of secondary

triads, two harmonies to a measure may be used. The refiguration patterns will now be different and more varied.

The first inversion of a triad may be substituted in any motive for the same chord in fundamental position except the first chord and the final cadence. Consecutive chords may be used more freely provided one of the chords is inverted, and two chords may be used in succession in the same position of the chord, provided one is in its inversion. This gives rise to the problem of parallel perfect octaves and fifths and the student must use great care to avoid such progressions.

The first inversion of tonic, dominant and subdominant is used, doubling either the root or fifth; these chords should be written and played in all keys. The first inversion of the secondary triads brings into use the leading tone triad for the first time. These chords are best used with the third doubled.

All forms of the minor scale should be made thoroughly familiar, as should the intervals and triads in the minor mode. The student has already experienced the use of both major and minor triads in fundamental position and in first inversion and the diminished triad in first inversion; so the minor scales present only two problems, the augmented interval and the use of the augmented triad. After sufficient drill in the use of the minors, he should be able to write smoothly and musically in minor as well as in major.

The second inversion of the tonic, dominant, and sub-dominant is developed and the special motives for the use of each are given and are to be used in both major and minor.

The dominant seventh chord and its inversions are written and played in all major and minor keys and should be used freely in original melodies.

(Charts, original melodies and refigurations were used to illustrate this paper.—Editor.)

## PROGRAM

Wichita High School Choral Organizations

directed by

Grace V. Wilson, Director of Vocal Music, and

Gratia Boyle, High School Supervisor

The Drowning Timbrels Sound.....*Cesar Cui*

My Johnny Was a Shoemaker.....*Cornwall, arr. Taylor*

If I Were a Fairy .....*Rohrer*

Girls' Glee Club—Miss Boyle

The Jolly Roger.....*Candish*

The Winding Road.....*Spross*

John Peel—Old English Hunting Song.....*Mark Andrews*

Boys' Glee Club—Miss Wilson

Out of the Woods My Master Went.....*Lutkin*

Bless the Lord, Oh My Soul.....*Ivanoff*

Benediction .....*Lutkin*

A Cappella Choir—Miss Boyle



The Lark Now Leaves His Watery Nest.....	<i>Horatio Parker</i>
The Water Lily.....	<i>Converse</i>
Sometimes I Feel Like a Motherless Child.....	<i>William Arms Fisher</i>
The Surging Sea.....	<i>Stebbin</i>
Mixed Chorus—Miss Wilson	

## RADIO AS A FACTOR IN THE DEVELOPMENT OF MUSIC APPRECIATION

Alice Keith, *New York City*

### THE APPRECIATIVE BASIS

There is one thing noticeable in all the sectional conference meetings held this year: the value of listening lessons is being emphasized everywhere. In California a member of the State Department of Education, in suggesting alterations in the present curriculum, made the statement that the basic courses for the majority of the children should emphasize appreciation of music rather than performance. I recalled the attitude of music supervisors and educators in general at the time when I started to teach music. I remember fearing that the introduction of mechanically produced music would tend to take away the desire on the part of talented pupils for performing; but we have all seen an entirely different result. The creative instinct is innate in human beings and exposing students to beautiful music performed by artists has only tended to increase the desire to perform. In the past few years we have witnessed a great development in public school music due to the introduction of recordings.

The fear that opportunities for professional musicians will be lessened by the introduction of radio, photophone, and other mechanical contrivances is unfounded. Today as never before music is omnipresent. I can turn the dial of my radio in New York City at 8 o'clock in the morning and hear some singer or player. It is true he or she may be advertising soap or cigarettes, but nevertheless I can get music at any hour of the day. Some musicians are disposed to feel that we have too much music. Very frequently it is difficult to find an opportunity to eat one's dinner in peace.

### LOCAL EDUCATIONAL BROADCASTS

I recently had access to the answers to a questionnaire sent out by the National Broadcasting Company to all the Radio Stations in the United States, asking about educational broadcasts sponsored by each station. In one way or another, practically every station in the country had sponsored some type of educational series of lectures or concerts. Certain city school systems have performed valuable experiments. Five years ago, Oakland, California, tried teaching many types of subjects by means of radio. In Atlanta, Georgia, a committee of teachers for a period of two years formulated lessons broadcast to the schools of the city. These lessons, like those in Oakland's experiment, were not confined to music—practically every subject in the curriculum was presented. In Cleveland, Ohio, where I super-

vised music appreciation for three years, the Children's Symphony Concerts were broadcast. They formed the high points in a course of study which fitted into the regular school music course. Special concerts were broadcast to the first and 2nd grades, 3rd and 4th grades, 5th and 6th grades and junior and senior high schools. WMAQ in Chicago has coöperated with the In and About Chicago Supervisor's Club in putting on weekly musical programs for the schools of Chicago and suburban territory.

#### UNIVERSITY EXTENSION DEPARTMENTS

The extension divisions of practically every university in the United States have made use of radio at one time or another. In fact, there is a radio committee appointed by the National University Extension Association. This committee is making an exhaustive study of the possibilities of radio in adult education. Perhaps the State of Iowa has done the most outstanding piece of work in adult education through radio. Certain courses are given by the State University for college credit. "Listeners in" may attend the lectures exactly as they would in the class room. They are graded on their answers to written quizzes.

#### STATE DEPARTMENTS OF EDUCATION

In addition to the activities of the Universities, several state departments of education have concerned themselves with radio. In Colorado, Dr. Katherine Polly, State Director of Rural Education, has used the radio as a substitute for actual visits to the class room. In Connecticut, Mr. N. Searle Light broadcast through a Hartford station a series of musical programs for the schools throughout New England. In Massachusetts extensive plans are being made by the Department of Education for next year. In Ohio, a special Director of Radio has been appointed—Mr. B. F. Darrow. Each forenoon is devoted to a different subject—history dramalogues are presented; members of the University faculty and State officials speak occasionally; on Friday mornings, schools listen to the national broadcast of the RCA hour under the direction of Walter Damrosch.

#### COUNTY SUPERVISION BY RADIO

An interesting development of radio in education is taking place in the State of Texas. In Fort Bend County the County Superintendent speaks regularly to the rural teachers throughout his entire territory. Each rural school is equipped with a receiving set. Three other counties in Texas are contemplating a similar arrangement. The advantages of radio supervision in a state the size of Texas are easy to see. This is probably just the beginning of this type of supervision.

#### NATIONAL BROADCASTS

Probably every person in the audience today is familiar with the nationwide broadcasts under the direction of Walter Damrosch, which are relayed to about 30 stations east of the Rocky Mountains. This national broadcast is epoch-making in that it is the beginning of a far-reaching plan which will bring all the schools of the nation more closely together. When we stop to

think that the rural schools and the villages far removed from cultural centers can have the same advantages that the big city systems have, we are impressed with the importance of radio in education. A program similar to that given by Dr. Damrosch is broadcast west of the Rockies by the Standard Symphony Orchestra and a small ensemble of players. This program has received a very fine welcome from the school systems of California, Washington, Oregon and Idaho.

#### POSSIBILITIES UNLIMITED

Programs which articulate definitely with the curriculum will probably always emanate from the City, County and State Departments of Education, and speeches by great personalities, as well as concerts by great musical artists, will always be broadcast nationally. Although the radio does not and should not introduce any startlingly new methods in education, it can well be considered an important new channel and probably the greatest single force introduced into popular education, both informal and formal, that the world has yet seen. It is true that those who are broadcasting concerts will have to learn how to popularize educational programs by making them dramatic and that teachers receiving concerts will have to adapt themselves to certain new situations, requiring previous preparation on the part of the students and using visual aids at the time that programs are received.

No matter how valuable radio may be in the vitalizing of such subjects as geography, history and literature, it will probably always function best in the teaching of music, that subject which above all others depends upon the aural sense.

#### PUPIL ACTIVITY IN THE LISTENING LESSON

MARGARET LOWRY, *Supervisor of Music Appreciation, Kansas City, Missouri.*

The pupil's part in the listening lesson seems worthy of consideration at this time because so many people seem still to be vague as to the nature of listening lessons. When we hear, from teachers who should know better, such remarks as "Just another time waster," "Anybody can do that who can wind a phonograph and put on a record," "How do you know the pupils are doing anything but sitting?" surely we need to offer further explanation of this side of music teaching.

But in rising to defend the teaching of listening lessons we must first admit that the criticisms have been in a measure justified by some of the methods employed by enthusiastic but misguided teachers. We have all heard of the old man who, when asked what he did all day, said, "Sometimes I sits and thinks, and sometimes I just sits." And too many so-called appreciation lessons have consisted of "just sitting."

Today, however, this does not appear to be the worst or most prevalent fault in methods. In some classes, "just sitting" would seem a blissful state when one considers the innumerable stories told about the music and the amazing array of dates and biographical data the children are required to memorize. The tendency now is not to let the children sit and listen but to

overwhelm them with so much information that the music seems the least important thing in the lesson. If this practice continues it will be necessary to add to Rugg's plea for "the child-centered school" a movement for the music-centered music lesson.

In fact, under ideal conditions just sitting and listening to beautiful music would be the most desirable way to develop a love for it. If it were possible for each child to hear music at frequent intervals during the day, at just the time his mood seemed to call for it and exactly the music to fit each mood, then we might safely trust the beauty or meaningfulness of the music to arouse the thinking process unaided by teachers. But as long as we are faced with the problem of mass education we must make the pitifully inadequate 20 or 25 minutes a week allotted to listening yield the greatest possible results in musical experience for the children. And the teacher's most important and most difficult task is to create the proper atmosphere by suggestions to arouse a receptive mood in the class as a whole, and by careful, well directed questions to give point to the listening.

I once observed a fourth grade lesson in which the children were hearing Grieg's "March of the Dwarfs" for the first time. The teacher opened the lesson by showing a picture of Grieg, having the children pronounce his name several times, and giving in more or less detail a sketch of his life. She finally arrived at the music and introduced it by announcing that they were to hear the "March of the Dwarfs," admonishing them to listen. At the close of the composition and after some drill the children repeated parrot fashion the name of the composer, the name of the composition and some of the facts she had told them. And she called it a listening lesson. It may have been many things, but not that.

Another teacher, with some understanding of what at present is being called creative teaching, took the same material and made a real listening experience for the children. At the beginning of the lesson they recalled various compositions previously heard and found that many of them were highly descriptive while in others they listened for lovely tunes without a story. The teacher then played a part of the March of the Dwarfs and asked them to decide whether it was descriptive music. They immediately decided it was descriptive and were eager to tell what they thought it might describe. Many of the suggestions were excellent though some were far from the point. One child thought it must be a dance of some kind of elves. When asked if he meant the lovely ones with gossamer wings, he said immediately, "No, the funny ones that are ugly and play tricks on people."

We have all watched the poor Swan of Saint-Saens done to death by some teacher intent on interest-getting devices. From the drilling of the children to say the name of the composition and to sneeze out an approximation of the name of the composer, to the counting of the number of times the swan raises and lowers its head, every sort of far-fetched trick has been practiced on this unoffending bird. But one day a teacher had the inspiration to let the children say what they thought about the music. Without comment or explanation she played the first section and asked what they heard. They all agreed that they heard water and one child added, "I may be

wrong, but I think there is something alive on that water. I can just feel him push by his own strength."

What possible excuse can we give for making the music lesson "a grind of acquiring for recitation purposes, adult-formulated statements"? Children are capable of most original, imaginative thinking if allowed to think for themselves. And if a child seems slow in feeling mood or descriptive qualities in music, there is but one help for him—contact with much music and the opportunity to make his own discoveries, however limited they may be. Certainly being "required to take on the formulated, finished results of another's thinking" will never help him to extend his own powers. "Function makes faculty"; "We learn to do by doing." We say the phrases so glibly and then in our eagerness to get results—of a sort—(results we love so dearly because they can be tested and measured) we turn around and try to do the child's thinking for him.

In primary work it seems easier to avoid the wrong type of teaching because so much of the subjective state may be objectively expressed. The little child, if left free, will in bodily response become one with the mood and rhythm of the music. If the music is a soldiers' march, he will be a soldier. Fairy music transforms him into a fairy. The rhythm orchestra when developed by the children quite definitely represents their thinking. They decide on the proper orchestration and show by that orchestration their feeling for mood and form. Surely there is no hope for the teacher who does not see that freedom of expression is the only possible way of growth for little children.

But as one advances beyond primary grades the danger of formalizing becomes much greater. The very sight of all those children sitting in neat rows offers an almost fatal temptation to the teacher who loves to inform and instruct. It is so much easier to "tell the world" what we know than to discover what it has to tell us. It is much easier to be a policeman imparting a portion of Grove's Dictionary at each recitation period to a more or less docile group of pupils than to create an atmosphere of interest and freedom in which each child may discover according to his own need and his own capabilities the beauty and meaning of great music. And just as those capabilities vary, so will the reactions be widely different. Many children are always ready with responses and suggestions while others are diffident and often unwilling to express themselves.

I shall never forget one of my first teaching experiences. In a high school appreciation class there was a fat, lazy looking boy who sat on the back row with his chair tilted against the wall and played with the cord on the window shade through every lesson for an entire semester. He did not offer one suggestion nor answer one question during that time. But one day after class he came to me with a list of compositions to be sure that he had the names correct and to get the record numbers. On the list were the loveliest things we had heard in class and he explained that he was going to use some money he had received for a birthday gift to buy them. Fortunately, and, I fear, accidentally on the teacher's part, that boy had been allowed to enjoy

the music in the way that suited him, when very likely insistent questioning and forced participation would have driven him away from it.

But some teachers may be asking, "How can such a pupil be graded?" Of course that is a problem, but a very minor one in the larger aspects of music education. I don't remember how I graded that boy, but I hope I gave him "straight A" for he had realized to the fullest extent the purpose of that course. Dr. Brigg's has said, "There is only one valid test to the teaching of appreciation of music. It is the extent to which those who have been taught seek more of the same or similar kind of music. There is small success when the pupil who has recited the dates of the birth and death of Beethoven hastens from the school room whistling the latest Blues, to his supreme enjoyment." The testing of the results of a music appreciation course may be difficult but the alert, sympathetic teacher can, sooner or later, discover the real altitude of most of the pupils in her class; and that, after all, tells the whole story. To teach music in a cramped, stilted fashion because the results of such teaching are easy to measure is to put ourselves in a class with the man who believes that the sun rises because the rooster crows.

The teacher who finds real joy in music does not need any sort of measuring stick to tell her when a class is sharing this experience; and we all know the difference between the lesson that seems to "go of itself" and the one that must be pushed along with laborious questions and answers. When children are given frequent opportunities to hear the right sort of music presented in an interesting manner there need be no fear as to the response.

A lesson presenting the Finale of the Tchaikowsky Fourth Symphony to a sixth grade recently showed me the type of listening of which children are capable. After becoming familiar with the various themes they listened to the entire movement without comment. At the close, before any questions were asked, one boy rose and asked if all of us had heard the place where it "went down almost to nothing and then," he said, "when it began to come up it seemed to me it was like the mist clearing in the early morning. At first there wasn't any thing you could recognize. Then gradually a little bit of the theme came out, and a little bit more, and suddenly there was the whole theme all clear before you." How many adults do you know outside the ranks of trained musicians who listen with the same degree of sensitiveness?

All of this may seem rather vague and indefinite when compared with the highly organized activities such as some of the music memory contests; but the appreciation of beautiful music is not at any time a spectacular stunt to be displayed for the satisfaction of the teacher and the edification of the onlookers; and it is well to heed Dr. Kilpatrick's warning that "interest-getting devices should emphasize clearly the nature of the thing to be learned and should not partake of the nature of vaudeville."

Of course I do not mean that all music contests are bad; but unless carefully planned and carried out they can do an enormous amount of harm to the cause of real music appreciation. To quote Rugg, "The old school emphasized competition because it was a convenient, effective device for

obtaining greater effort from pupils. But it was often used at the cost of successful social living." It is encouraging to see such a statement in the past tense; but when a leader in the movement for memory contests advises supervisors to have the contest as late as possible in the year because interest in the music is likely to lag after the contest is over, we realize that we must examine critically some of the interest-getting devices still in use in the field of music.

Why is it that we distrust the simple, really childlike methods of teaching children? Someone has said that "schools are places where the wings of children are gradually and painlessly removed." That this accusation can be brought against any part of the curriculum is a sad commentary on our educational systems, but that it can in any case apply to the teaching of music denies the very nature and purpose of the art. Albert Spalding in a recent article asserts that it is a kind of genius to be a child, but how wantonly we disregard this genius in our pursuit of facts and formulas, forgetting Wordsworth's reminder that—

"Heaven lies about us in our infancy!  
Shades of the prison-house begins to close  
Upon the growing Boy,  
But he beholds the light, and whence it flows,  
He sees it in his joy;  
The Youth, who daily farther from the east  
Must travel, still is Nature's priest,  
And by the vision splendid  
Is on his way attended;  
At length the Man perceives it die away,  
And fade into the light of common day."

## A BALANCED PROGRAM OF SCHOOL MUSIC

FRANCES ELLIOTT CLARK, *Camden, New Jersey.*

To speak of a program of any sort involves a clear understanding of the subject to be programmed or adjusted into the complex curricula of our public schools.

The subject of music was long a foundling on the door step of education, admittedly of royal parentage, though undernourished by decades of neglect, and unattractive because of the drab garments of drudgery which this poor Cinderella was compelled to wear.

The child has now found its silver slipper and its dress of beauty, has donned the shining robe of respectability and lo! desire opens the doors and the magic coach and six seem likely to boldly enter and take possession of the central hall of the palace. Many of our educators are now acclaiming music as the equal of the three R's as education, and some place it as the supreme essential, the most really fundamental of all the subjects in the curriculum.

Why this right about face of educators?

Evidently, because of some radical changes in teaching the subject, or some vital compelling force voiced by public demand, or both. Forty years ago not a school or college anywhere offered instructional courses in school music. Thirty years ago not a college in the country offered courses for training supervisors leading to a degree. Twenty years ago the educational uses of reproduced music, bringing the hearing of music literature and instrumental music to the service of the schools, was unknown. Less than fifteen years ago occurred the first large public presentation of grade school orchestras, and high school orchestras had only just begun to function generally. Ten years ago general orchestral concerts for the children of the schools were beginning. Five years ago the radio began experimentally its work of disseminating music through the air, and today we are catapulted into a new and fearsome era of readjustment to conform to the new order of life.

Is it not perfectly clear reasoning from cause to effect that these great discoveries and innovations, marvels of application of these new forces to the ever increasing demands for efficiency in education as elsewhere, are in great degree the inner causes that account for the metamorphosis of our Cinderella of former years into the Royal Princess of the present?

It is perfectly certain that the possibility of hearing the world's great music together with the impetus which that same thing gave to concerts, opera and orchestra throughout the country, turned the searchlight toward music as an *art*, the joy and delight of just hearing and enjoying it which in turn focused the rays on music as *education*.

This is a comparatively new point of view and requires a new psychology, a new adaptation of pedagogy, and a new study of the child in the now of 1929. We are living in an astounding age marvellous beyond compare. Invention has trod on the heel of discovery, and in all fields we are left breathless by the sweep and swing of progress.

The six miles an hour travelled by old Dobbin have been turned into the 231 miles by auto, while the air holds possibilities unthinkable.

Production has multiplied in inverse ratio to the number of producers owing to the uncanny performance of mechanism. The flail, the scythe, the adz, the ox-yoke, the churn, the quilting bee, the candle molds, the stage coach of a short generation ago are not more obsolete than some of our methods of thinking and teaching.

Many of the objectives, the processes, the devices and methods of presentation of even five years ago are passé, useless, unnecessary, merely cluttering up the mind of today's child and befogging the bewilderingly beautiful vistas of real music before his enlightened vision.

The clear cut issue is the *child* and *music*. Are we teaching the child or are we teaching music? Are we remembering that we are teaching the precocious, enlightened, untrammled child of today and not his grandmother?

The cinema has done its work in every cross road hamlet. Children know more of life at different angles than we of an older generation ever dreamed. The aftermath of the war, with the inevitable loosening of standards, the



breaking from conventions, has found expression in the comic strip, the magazines and books of the past decade and blossomed into startling reality on the silver screen.

The program then that is to be balanced must first of all be trimmed of all superfluities, all ancient and outworn subjects and methods, the dross of unworthy material cast into the fire to remove overweight from the scales, and the irreducible minimum so adjusted into such grades and to such ages as to balance the whole subject of music, but infinitely more important to serve the child of the present as a pillar of cloud by day and a pillar of fire by night on his early journeyings into life via the air lanes of modern education.

This program of music must also be fitted into the general program of all education. There is a growing tendency to use music in many forms of socialized education. This is a great tribute to the power and usefulness of music, and true enough geography, history, art, nature, and literature can be and are greatly leavened by the aid of the music which correlates with the study of the country, the time, the customs, the season, etc.; but, as teaching music per se, should we not be thoughtful and inquire how much is involved of the real study of music itself, its rhythmic problems, melodic lines, types, themes, forms, patterns, instrumentations, harmonies, etc. etc?

The socialized recitation is becoming increasingly popular and rightly so. Music can and does contribute life, color, beauty, national characteristics to nearly all such correlative presentations and through them the child acquires a partial acquaintance with some of the great music; but if this type of work is made to supersede or displace the real study of music in and for itself, then should we not "Beware of the Greeks bearing gifts"?

Many educators have slowly and reluctantly yielded to music an equal place in the school program, and this quasi adoption of it as a glorified adjunct to the so called regular branches has its dangers as well as its victories. Is it not our Cinderella become "A Servant in the House," wearing her royal robes of beautiful fabric yet forbidden the family table?

Now, what is meant by balance? It involves at least two quantities with a stabilizing crux between. A few rebellious thinkers can and often do hold the balance of power in our Congress, because the two established parties are so evenly balanced that the weight of this fluctuating group may turn the scales one way or the other.

A balance involves a nice adjustment of required ingredients to produce a comparatively perfect thing which shall best serve a designated purpose. Let us define our purpose then as being to bring into the life of the child as much beauty and joy as possible; to draw out his own reaction to beautiful music, physical, imaginary, emotional, and spiritual; to stimulate his powers of concentration and discrimination, comparing, drawing conclusions as between one selection or type in comparison with another; to lead him to evaluate and become an intelligent listener acquiring an intelligent, cultured taste in music through acquaintance with a wide range of the best music literature; to master a working knowledge of the technique of the language, the ingredients and media through which the composers work; to guide the

child deftly and pleasantly to learn for himself the pathways into music-land, the choicest gardens therein, building for himself a few little hidden temples where his soul may retreat, and through both together giving him the desire to cherish and possess all of it as a delectable elysium in the otherwise oftentimes barren, plodding, disillusioning fields of life, to have and to hold as a companion of leisure hours, an ever present solace in distress, and an open sesame into the treasure house of beauty.

Every supervisor covets this completeness of vision and possession for her pupils, but alas! difficulties arise in the many pathways which lead into the promised land.

Some of these paths are long and tortuous, and the child grows up, goes out into the busy world and never arrives. Some of the paths are rough and stony and the child of the present refuses to attempt the grade that way. Some have become obsolete by reason of shorter methods and are marked "old road closed." Some were fine just a season or so ago, but new revelation has closed the gate and marked it "detour—new straight road open."

Because of the powerful influence of modern innovations, we can make altitude as it were much earlier in the grades than ever before. Very much work that formerly was left to later years may now be presented and absorbed in the primary grades.

There is no quarrel as to the ingredients necessary to the balance of a music program, but there is legitimate ground for serious thought as to the adjustment of how much, where, and how each shall be brought in.

One especially large lion in the way is the almost utter lack of real music in the Kindergarten, and still worse in the home in the pre-school age. If we think of the child as beginning school at six, going the regular pace through six years elementary, six years junior and senior high, four years college, and two years professional training, we have the youth at twenty-four ready to enter upon so-called life. Now, if music is to play any considerable part in the cultural life of this embryo citizen, where in the twenty-four years should he have acquired step by step the many ingredients which now enable him to follow intelligently the reading of an opera or symphonic score at concerts, acquaintance with the gamut of music literature, the composers of it, old and new, classic and modern, growth in our own country, etc., etc?

We are confronted with the awful lack of regularly organized music work offered to the student body in our colleges. Where music courses are offered they are based on the technique of theory, history or applied music appealing only to the infinitesimally small special music classes, leaving the rank and file with no music experience at all save an occasional glee club which again is open to only the few. Music as cultural training for life, for citizenship, must come into the professional schools, colleges and universities. The time is ripe and it must come even if new adjustments must be made in the rock ribbed sacred curricula.

In the meantime, most of our senior high schools offer music as an elective only, and with the present system of music credits for local graduation and as entrance credits into college, music is there again crucified

because of the lack of its recognition as an integral and component part of all education.

The junior high school fares a little better, but here again in many systems it is offered as an elective or, worst of all travesties on justice, as the "auditorium" period, seemingly because it is about the only thing that can keep the youngsters in order in so large a group. Again is music as such slaughtered and the children at the most impressionable age, longing for the real bread of beautiful music as food for the iridescent, effervescent spirits of the romance period of their lives, are offered only such stones of technique or such pabulum as may be warranted to entertain the group in the auditorium hour.

Beheaded by the first six years of home and kindergarten, curtailed by the six years of college, crippled to the point of partial paralysis in the high school, limping along, catch as catch can, in the junior high, we are really trying to squeeze the progressive, sequential perfected menu of the entire twenty-four years into the six years of the elementary schools; and it cannot be done.

Ear training, simple songs, acquaintance with instruments, bodily response to natural rhythms, all of which should flower in the pre-school age and in the kindergarten, are either being dragged up into the primary grades with all the freedom and spontaneity so necessary to these developments harnessed down to form a possible crutch to the so called "regular" work, or are omitted altogether for lack of vision to see that these fundamentally essential sensory things must be done while the child instinctively wants them. If then the children in the primary grades may be given opportunity to take themselves into and over these delightful experiences of hearing much beautiful music, responding to its rhythm, playing with the instruments, singing with sweet tone, marking the phrase endings, imagining the mood or story, there will be ample time in the upper elementary to add mastery of symbols and sight reading. Here should fall much beautiful singing, getting acquainted with the instrumental type forms of smaller compositions, the caprice, nocturne, rhapsody, serenade, barcarolle, berceuse, reverie, fantasy, etc. Here, too, must be met the characteristic dance forms, minuet, gavotte, waltz, polonaise, mazurka, scherzo; and also some of the terms as given in smaller forms of the characteristic movements as andante, adagio, presto, largo, allegro—long before they are met in the symphony, the highest form of music.

If this sequential progress may be made, then in junior high is fine opportunity to move on to the more difficult of these smaller forms, into a study of the ballet, the suite, classic and modern, and the overture, both concert and as prelude to a larger work; also into the beginnings of music history through the smaller works of great composers, unfolding biography.

The study of nationality through songs and dances of the folk is of utmost importance in junior high if correlated with the literature, history

and geography in the socialized program, as is also the correlation of music and art.

Program music finds here its most fertile field, feeding the adolescent need of romance, hero-worship, imagery and adventure, and blossoming into a real teaching power if the story may be discovered in the music and evolved by the children themselves.

The beginning of opera should follow as a phase of glorified story in music. "Hansel and Gretel," "Martha," "Aida," "Bohemian Girl," "Il Trovatore" may be presented for music-story value and a study of adaptability of music setting to text (or lack of it), much beautiful melody, fine singing, and over all the glamor of romance and vicarious love.

Our great symphony orchestras in the most commendable spirit of helpfulness and out of a sincere desire to further the cause of music in schools have nevertheless worked a great hardship on any sort of progressive music study. It has seemed necessary to build these programs for children out of the material which "Lies in the orchestra," that is, selections which are being played on regular concert programs and therefore are already rehearsed and possible to give with least effort and expense. The orchestras exist primarily for the giving of symphony. Hence these programs, splendid in themselves, have been given again and again to younger children who had not only no knowledge of symphony but no previous experience in instruments, in pattern and form, smaller instrumental types, tempo movements, theme and variation, etc., etc. All these should be studied and enjoyed as entities of beauty in themselves long before the youngsters are thrown pell-mell into complete symphonic form, the very highest development in all music.

Complete symphony, as such, is meat for the advanced senior high school, college and university and should not be given as milk to the babes of the elementary or grammar grades. Attempts to dilute the over-rich food to the capacities of the children by the introduction of grotesque features, silly word jingles to the most beautiful melodies, long drawn out explanations, while the great instrument sits dumb, are but palpable apology and confession that the youthful audience is not prepared to understand the offering. How can children who have not had a thorough grounding in the simple compositions mentioned above, and also in sonata, concerto and chamber music forms, be expected to really digest the intricate working out of a great symphony? Can not the music educators unite in begging that this fine coöperation of the great orchestras be so modified as to begin for the younger grades with the smaller works presented by trio, string quartet, wood-wind ensemble or small orchestra leading the precious lambs of the musical fold up to symphony and full orchestra by degrees suited to their age and power of enjoyment?

The radio has come into the music field to stay and holds untold possibilities if properly organized. If the concerts to be broadcast may be arranged along truly educational lines long in advance of the giving, all selections made available as reproduced music for adequate preparation, all

concerts for children under high school grades given by the smaller groups of instruments, a real foundation will be laid. Real results will accrue only if full account is taken of the value of preparation, participation, individual reaction and response at the time of hearing because of intelligent understanding, and permanence by replaying after the concert to fix disputed points, gems of melody and especially choice bits of tonal beauty which will remain the child's precious possession for life instead of being only a fleeting impression.

The vista of possibilities through such combined presentation is too tremendous to grasp. The situation is appalling or entrancing according to the breadth of vision, the quick reaction to new conditions, tempered by sane judgments founded on past experiences and truly educational processes.

The outcome in each phase of thinking marks the fine distinction among wild enthusiasms for every new thing throwing all else overboard; or a standstill attitude which clings blindly to obsolete, outworn methods, aiming too low to reach results which were sufficient for the needs of ten, even five years ago, but now wholly inadequate; or a keen realization of the fact that we are living in a frightensome age of discovery, expansion, invention and application of mechanism to the universal needs of daily life, and that we must measure up to the demand.

The cinema has been completely metamorphosed by the discovery of the reproduction of sound; the talking movie, a marvel last year, has been almost discounted already by the singing play, no longer the "silent drama." Now the introduction of color photography, orchestral reproduction, etc., brings the whole daily "Paradise of the Millions" into the problem of school music; for music is an integral part of education, and our education must prepare the child to enjoy, participate in, and live the life that now is, in this glorious year of 1929 with all its responsibilities and potentialities.

How then shall we balance our program to best serve the situation? First of all to attempt through every means in our power to expand the narrowed age limitation now placed upon music; (a) by organized effort to reach the pre-school child; (b) by definite courses in the kindergarten organized along new lines; (c) by the organization of a strong committee from the Music Supervisors National Conference to press upon the colleges, conservatories, universities, and professional schools the absolute necessity of offering cultural courses in music to the entire student body and not merely to the small, highly specialized group preparing for professional work.

Second—if in the kindergarten may be given the proper amount of ear training, the singing of beautiful small songs whether written yesterday or three hundred years ago, hearing and loving many beautiful little melodies, acquaintance with the instruments that play them, all livened by rhythmic or imaginative response—then the foundation is laid to move on in the primary grades to further development of these elements and to the introduction of lovely work in the recognition of phrase, tune or theme repetition, varied rhythms, word discrimination, bringing imagination and thoughtful response, also meter, accent, melodic line leading directly into sight recognition.

Third—in the upper elementary grades the children are then ready for such technical drill as is necessary in the processes of sight reading at the time when the need is felt and the interest therefore keen. Because of the demand of their own urge for achievement at this age, and because of proper preparation, more and better sight reading may be taught than in all the eight years formerly given wholly to this branch of work.

Never was more fallacious doctrine preached than that appreciation of the literature of music may be consummated through the singing of songs and drill on the technique of reading symbols. The truth is squarely the reverse—out of much hearing and intelligent experience in both vocal and instrumental music comes the impetus for the facility and skill required for individual accomplishment.

Fourth—out of the familiarity with toy instruments in the kindergarten and first grade, out of the intriguing beauty of the tone color of much hearing of the orchestral instruments and the piano, in these middle grades comes the opportunity to begin the class teaching of piano, carrying over into junior high this preparation for definite study of instruments of the band and orchestra.

Fifth—on the choral side we must bear in mind that our children should have and must have opportunities for advanced choral singing in college and university when the voices are matured and able to stand the strain entailed by oratorio and operatic work, which must be offered to all the students and not only to the specially selected glee clubs. If a democratized presentation of music as education for participation and cultural equipment may obtain in our colleges, then the too heavy load of responsibility may be lifted from the high school where the adolescent voices are unequal to the task, and the breadth of understanding needed for interpretation of much of the great music, opera and symphony, not yet acquired.

To conclude then, our program of school music must be balanced not as between certain elements heretofore considered essential but as to the need and developing power of the child. Are we to teach music or are we to teach the child? Are we to teach the child as the child was ten years ago, or the child of the present with all his new found experiences, environment and under the pressure of the demands of the life of today, not the demands of our own childhood days?

Music is being poured over him from every silver screen, from every reproducing instrument, out of every wave of the air; and we can only cope with the conditions by seizing the dilemma by both horns, making a virtue of necessity by helping our child to love, form a discriminating taste for and a clear understanding of this music thing with which he must live whether he will or no, and at the same time make our teaching vitally educational, leaving a residuum of the rich beauty of this great art which shall be his most precious possession throughout all his days. Only so may we balance our music program and also achieve a balance between music and the other subjects in the general school curriculum.

**PROGRAM**

Fifth and Sixth Grade Boys' Choir, Wichita  
Grace V. Wilson, Director

In a Canoe .....	<i>Bartholomew</i>
The Modern Cinderilla .....	<i>Lacome</i>
The Fairies' Goodbye .....	<i>Busch</i>
Ave Maria .....	<i>Bach-Gounod</i>

**MUSIC APPRECIATION COMPETITIVE FESTIVAL**

MRS. MABEL SPIZZY, Tulsa, Oklahama, *Chairman.*  
*Program played by the Wichita High School Orchestra,*  
*Raymon H. Hunt, Conductor.*

**ADVANCE LETTER ANNOUNCING EVENT**

Dec. 17, 1928

Dear Fellow Teachers and Supervisors:

You will be interested in the fact that on April 5th, 1929, the last day of the Southwestern Music Supervisors Conference at Wichita, we have planned for your pupils a Music Appreciation Competitive Festival.

The contest which will be a delightful musical event, is open to any student in the Southwestern Chorus or Orchestra or to any other pupil who, in your estimate, qualifies.

The enclosed list is given merely as a suggestion for material to illustrate the points to be tested.

The boys and girls will be tested on the following points:

(1) Ability to distinguish between some of the different instruments of the orchestra by sound.

(2) Ability to distinguish, by listening, some of the different types of rhythm.

(3) Ability to listen to themes and to detect recurring themes.

(4) Ability to recognize music as expressed by the Scotch, Spanish, American Indian and Negro.

(5) Ability to distinguish Berceuse, Caprice, Serenade, Nocturne, Rhapsody, Scherzo.

(6) Ability to recognize mood and to use descriptive adjectives to express same.

(7) Ability to give from memory the name of the composition, the name of the composer and his nationality.

As indicated on the enclosed leaflet, substantial prizes will be offered the team and the individual pupil having highest scores.

A team may include five to fifteen members.

A pupil who enters as an individual competitor may not be a member of a team.

For your convenience you will find below enrollment application.

Yours sincerely,

MRS. MABEL SPIZZY,  
Chairman Music Appreciation Competitive Festival.

Name of Supervisor .....	
City .....	State .....
Individual entry (name) .....	
	(Freshman) (Sophomore) (Junior) (Senior)
Team entry (name) .....	
	(Freshman) (Sophomore) (Junior) (Senior)
(Applications must be in by March 15th, 1929)	

## OFFICIAL LIST OF MATERIALS

## PART I

<i>Illustrating Instruments of the Orchestra:</i>	Victor Records
Overture to "Mignon"—Thomas .....	6650
(Clarinet, Bassoon, Flute, Oboe and Harp)	
O Vermeland .....	19923
(Strings)	
Solo Instruments .....	20522, 20523
Instrumental Combinations .....	19926

## PART II

*Illustrating Different Types of Rhythm:*

March, Waltz, Minuet, Gavotte, Polonaise.	
Triumphal March, Greig .....	35763*
Minuet, Boccherini .....	20636
Gavotte from "Mignon," Thomas .....	20443*
Waltz, "Invitation to the Waltz," Weber .....	6643*
Waltz Serenade, Tschaikowsky .....	6835
Polonaise from "Mignon," Thomas .....	6713*
March Miniature, Tschaikowsky .....	6835

## PART III

*Illustrating Recurring Theme:*

Shepherd's Hey (one theme) .....	20802*
Farewell to Cucullian (two themes) .....	35781
March from "Nutcracker Suite," (three themes), Tschaikowsky..	6615*

## PART IV

*Illustrating Nationality in Music:*

## 1. American—(Negro and Indian Songs and Dances)

## Negro—

"Swing Low Sweet Chariot" .....	20068
"Nobody Knows de Trouble I See" .....	20068
"Juba Dance," Dett .....	21750

## Indian—

"Chant of the Snake Dance" .....	20043
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- "Lovers Wooing" (Zuni Blanket Song), Tryoer .....20983  
 "From an Indian Lodge," MacDowell .....20342
2. Scotch—  
 "Coming Thru the Rye" ..... 1146  
 "Scotch Medley March" .....17140  
 "Will Ye No Come Back?" .....17140
3. Spanish—  
 "La Paloma" ..... 1141  
 "Spanish Dance," Mary Kavek .....20521  
 "Spanish Serenade," Bizet .....20521

## PART V

*Illustrating Instrumental Lyric Forms:*

- Berceuse, Caprice, Serenade, Nocturne, Rhapsody, Scherzo.  
 Berceuse from "Jocelyn" .....20130\*  
 Caprice, Scarlatti ..... 1353  
 Caprice Viennois, Kreisler ..... 6692  
 Serenade, Pierne .....20104\*  
 Nocturne from Midsummer Night's Dream ..... 6677\*  
 Scherzo, from Symphony No. 3, Beethoven .....20164  
 Romance in F, Beethoven ..... 6606

## PART VI

*Illustrating Mood:*

- Grandeur:  
 Triumphal March, Greig .....35763\*
- Grief:  
 Funeral March, Chopin .....35800
- Agony:  
 Valse Triste, Sibelius ..... 6579\*
- Tumult, Chaos, Hurry:  
 Spanish Rhapsody, Chabrier ..... 1337
- Meditation, Introspection:  
 Moonlight Sonata, Beethoven ..... 6591\*
- Tenderness:  
 Serenade, Pierne .....20104\*
- Contemplative, Thoughtful:  
 Nocturne, Midsummer Night's Dream ..... 6677\*
- Gaiety:  
 The Witches Dance, MacDowell .....20396\*
- Vivacity:  
 Seraglio (Instrumental Combinations) .....19926

## PART VII

*Memory:*

1. Triumphal March, Greig .....35763\*  
 (Norwegian)

2. Gavotte from "Mignon," Thomas .....20443\*  
(French)
3. Invitation to the Waltz, Weber ..... 6643\*  
(German)
4. Polonaise from "Mignon," Thomas ..... 6713\*  
(French)
5. Shepherd's Hey—Theme Berceuse .....20802\*  
(English)
6. Dance of the Sugar Plum Fairy, Tschaikowsky..... 6615\*  
(Russian)
7. Valse Triste, Sibelius ..... 6579\*  
(Finnish)
8. Andante con Molto from Unfinished Symphony, Schubert.... 6664  
(Austrian)
9. Liebesfreud, Kreisler ..... 1142  
(Austrian)
10. Marche Slave, Tschaikowsky ..... 6513  
(Russian)
11. Berceuse from Jocelyn, Godard .....20130\*  
(French)
12. Serenade, Pierne .....20104\*  
(French)
13. Moonlight Sonata, Beethoven ..... 6591\*  
(German)
14. Nocturne from "Midsummer Night's Dream," Mendelssohn.. 6677\*  
(German)
15. The Witches Dance, MacDowell .....20396\*  
(American)

\* Listed among suggested numbers for PARTS II, III, IV, V and VI.

#### QUESTION BLANK USED IN CONTEST

Team .....  
 Individual .....  
 City .....  
 School .....

#### TEST

#### SCORE

#### REMARKS

1. Instruments
2. Rhythm Types
3. Recurring Themes
4. Nationality in Music
5. Lyric Forms
6. Illustrating Mood
7. Memory
- Total

Scored by .....

- I. List in order the instruments heard playing solo parts or instruments in combination in these selections.

SOLO INSTRUMENTS	INSTRUMENTS IN COMBINATION
1.....	.....
2.....	.....
3.....	.....
4.....	.....
5.....	.....
6.....	.....
7.....	.....
8.....	.....
.....	.....
.....	.....

- II. Place a numeral after each movement in the order that it is heard.

Polonaise .....	Minuet .....
Waltz .....	March .....
Gavotte .....	

- III. Place a numeral after each selection heard thus indicating the number of themes in each selection.

Merry Farmer .....	Moment Musical .....
Shepherd's Hey .....	

- IV. Place a numeral after the nationality of each selection heard indicating the order in which each is heard.

Scotch .....	Spanish .....
French .....	Negro .....
Hungarian .....	Indian .....

- V. Place a numeral after each form in the order it is heard.

Rhapsody .....	Nocturne .....
Caprice .....	Scherzo .....
Serenade .....	Berceuse .....

- VI. Place a numeral after each adjective descriptive of the selection in the order in which it is heard.

Grief .....	Meditation .....
Tumult .....	Vivacity .....
Agony .....	Thoughtful .....
Grandeur .....	

VII. List the selection, the composer and his nationality in the order they are heard.

SELECTION	COMPOSER	NATIONALITY
1.....	.....	.....
2.....	.....	.....
3.....	.....	.....
4.....	.....	.....
5.....	.....	.....
6.....	.....	.....
7.....	.....	.....
8.....	.....	.....
9.....	.....	.....
10.....	.....	.....

SCORE SHEET

I. Total 11 points.

SOLO INSTRUMENTS

- (1.) Oboe (2 points)  
(2.) Cello (2 points)

COMBINATION INSTRUMENTS

- (1.) Harp and Flute (2 points)  
(2.) 1st and 2nd Violins, Violas,  
Cellos, Double Bases—or  
String Choir.

II. Total 15 points.

- Polonaise, 4 (3 points)  
Waltz, 2 (3 points)  
Gavotte, 5 (3 points)

- Minuet, 3 (3 points)  
March, 1 (3 points)

III. Total 12 points.

- Merry Farmer, 2 themes (6  
points)

- Shepherd's Hey, 1 theme (6  
points).

IV. Total 12 points.

- Negro (3 points)  
Indian (3 points)

- Scotch (3 points)  
Spanish (3 points)

V. Total 15 points.

- Nocturne, 1 (5 points)  
Serenade, 2 (5 points)

- Caprice, 3 (5 points)

VI. Total 15 points.

1. Tumult (5 points)  
2. Grandeur (5 points)

3. Vivacity (5 points)

VII. Total 20 points.

SELECTION (2 POINTS)	COMPOSER (2 POINTS)	NATIONALITY (1 POINT)
1. Invitation to the Waltz	Weber	German
2. Andante Con Motto, Unfinished Symphony	Schubert	Austrian
3. Moonlight Sonata	Beethoven	German
4. Triumphal March	Grieg	Norwegian

## COMMENTS

Teams and Individuals were entered from Texas, Oklahoma, Colorado and Kansas.

The winners were as follows:

Group prize (school model Victrola, given by Adams Music Co., of Wichita) won by Wichita Senior High School.

Individual prize (bronze tablet, given by National Bureau for the Advancement of Music, New York City) won for the Humboldt, Kansas, High School by Dorothy Osborn.

Sterling silver pins were presented to all contestants by the Gamble Hinged Music Company, Chicago.

This contest was the inspiration for several city, county, district and state contests in music appreciation.

During the contest, the participants were seated in the balcony of the high school auditorium. The first part, concerning instruments, was played with closed curtains.

## ORGAN RECITAL

(Auditorium, Wichita High School)

Mrs. C. H. Briggs, Wichita, Kansas

Prelude .....	<i>Borowski</i>
Meditation	} .....
Elegy	
Capriccio	
Impromptu	} Op. 20 No. 4.....
Pastorale	
Intermezzo	
Marche Solennelle .....	<i>Borowski</i>

## SONGS AND CHORAL MUSIC

GEORGE OSCAR BOWEN, *Director of Music, Tulsa, Oklahoma.*

Since the very beginnings of music in public education, singing has rightfully been considered as the fundamental basis of that work. Lowell Mason, the father of school music, and his immediate successors gave their entire attention to vocal training and singing, except as such elements in theory were taught as were thought necessary for an intelligent application to sight singing. In fact, not until within the past decade have instrumental music, music appreciation, music memory contests, tests and measurements, and various other departures been given prominence.

That the emphasis in school music should be shared by these various phases of music study and practice was a foregone conclusion, but that vocal music as the basis for all music study in the school should be so sadly neglected as it has been in many places, was not anticipated. "Song is the rightful heritage of all children"; therefore, the first aim of the supervisor of music should be to conserve and develop the child voice, and to teach him

how to use it effectively, intelligently and joyously in singing. Ninety-nine per cent of all the children in our schools may be taught to sing, whereas only a very small percentage will ever select to devote any considerable amount of time to the study of instrumental music.

It is not my purpose here, or ever, to decry instrumental music, its study and practice in our schools. Having watched its growth pretty closely for a good many years, I can say without fear of contradiction that the school band and orchestra have done more to sell the cause of school music to boards of education, school administrators and patrons than all other phases of our work through all time. This is particularly true of the community, for the average citizen knows little of what is going on in the school room, and often is opposed to certain "fads" in education, of which he considers music one; but when the high school band marches up or down the street in gay uniforms with flashing instruments, to the strains of a stirring march, the average citizen swells his chest and points to "our band," probably realizing that it is a community asset.

The high school chorus does not attract the same attention when seated in proper formation to sing one of the standard oratorios or another program of similar value. In fact, Mr. Average Citizen and his wife are usually conspicuous because of their absence from such affairs, unless perchance their son or daughter is in the chorus; and even then an evening with the radio or at the movies has a stronger drawing power. Undoubtedly we who are in charge of choral work in the schools are responsible in a measure for these conditions, for when children are vitally interested in any activity it is usual to find the parents reacting favorably to it.

#### CHORAL MUSIC IN THE UNITED STATES

During the latter part of the nineteenth century, "Ye Olde Fashioned Singing Skule" was very active and popular throughout the eastern part of the country. Small rural communities and cross-roads school houses supported groups of men and women in considerable numbers who came together once a week, sometimes driving ten or fifteen miles through all kinds of weather to be present. Truly, these people must have enjoyed singing to be so loyal under difficult conditions. Undoubtedly the "singing school" and Sunday at Church were about their only social diversions from work on the farm, where they lived in comparative isolation from the rest of the world; but there must have been a certain degree of pleasure and inspiration gathered to keep these activities alive for so many years. My first experience in singing was attending these singing schools with my mother, when quite a young lad; but our 350 pound teacher taught us to really read music, with syllables, including the "la-ti-do," and I believe I read better then than now.

The singing schools were superseded by the May Festival which flourished for many years and which are still maintained in some parts of the country. Indeed, the idea has been taken up afresh these later years in some places, and thriving festivals of several days duration are bringing many noted artists. Of the older Festivals still in operation might be mentioned

those at Worcester, Mass., Cincinnati, Ohio, Ann Arbor, Mich., Evanston, Ill., all of which are still real events. The background of the May Festival is the great chorus of several hundred singers, which in most cases rehearses all through the winter months in preparing some of the great choral masterpieces for the spring festival concerts.

In many of the larger and smaller cities throughout the country choral organizations of various types have existed and still do exist. In earlier years there was less competition of a social and entertainment character; but today all experience great difficulties in finding a sufficient number of interested singers to maintain a well balanced chorus. Even such famous choral bodies as the Boston Handel and Hayden Society, the New York Oratorio Society and the Chicago Apollo Club find it increasingly difficult to make it interesting for singers to attend rehearsals regularly; and in these particular cases, professional chorus singers are paid to sing in the final concert.

On the other hand, there are a number of interesting choral organizations in the country which are well supported, and this gives a little feeling of optimism for the future. Such organizations as the St. Olaf Choir and the Dayton Westminster Choir have done a wonderful piece of work in carrying the message of choral music to all parts of the country—in fact, to the entire world. Then, too, we have the unprecedented interest at the present time in men's singing organizations. Undoubtedly the change of the college glee club from a purely "rah-rah" group to an organization attempting serious music in a serious manner has had much to do with the interest in the male choruses.

Coming down finally (or is it up?) to our own high school choral organization, we find varying conditions. There are now, as always, (1) schools in which the choral activities are confined to school singing by the entire student body; (2) schools in which a definite plan of choral organization is attempted, but which fails of good results because of a lack of vision or ability, or both, on the part of the teacher; (3) schools in which ample opportunity is given and ample support accorded by the superintendent and others in charge, but in which the teacher fails to produce adequate results because he has little vision of the capabilities of his singers and therefore continues to disgust them with music of a cheap, tinkling, tawdry character; (4) There are, however, schools which have produced some wonderful singing groups, showing that where the teaching ability and musicianship are great enough almost anything is possible. Witness the singers of the Flint, Mich., H. S. A Cappella Choir at the Chicago meeting of the M. S. N. C. last year, where they created such a favorable impression in the singing of music of the highest grade in choral literature. And there are other groups in other schools, but not so many as there should be; for we contend that every high school in the country, large and small, *may* have good, if not excellent, choral work. It is merely a matter of seeking out the talent, developing and training it in an expert manner, not only hoping for but *expecting* results of high grade. The old cry of lack of opportunity is rapidly dying out, for we have learned that making the opportunity lies entirely within our own hands.

I have taken the time to thus review conditions, as they were and are, in order that a more definite background might be set up for what should be said concerning the future of choral work in the schools and the publishers' part in it.

#### TEXTS

Song is the thing! First, last and all the time, there should be songs, and then more songs. The singing of many beautiful songs will interest the child, not only because it gives him an outlet for a superabundance of energy and enthusiasm, but because it provides a vehicle for the expression of his emotional and spiritual feelings. Whatever we may do in theory, in music appreciation, sight reading, yes, even in instrumental music, let it have song for the background. We cannot neglect theory and sight reading, otherwise there will not be good singing; and if we would have our pupils better appreciate their own efforts, we must bring them into frequent contact with much of the world's greatest music and its artistic interpretation.

And now comes the publisher's opportunity. How nobly and well he has responded to the needs of school music, through the years of its development, we all know. The material used by Lowell Mason and those who followed him through the succeeding fifty or more years was meagre in comparison with the rich supply which is ours today. Even as recently as 1900 when I began my active career as a public school music teacher our work was greatly restricted by the material at our command. There were text books, some good, some poor, some very poor; but I am not sure that they were not quite so good as the teaching! With the growth and development of things the publishers have kept abreast of the work, sometimes showing us the way, and today there are several sets of texts for use throughout the grades which have great merit. We, as individuals, may properly have our preference, but with any one of the several sets of music readers in our class rooms we cannot go far astray provided that material is in the hands of good teachers. Personally, I prefer, and am fortunate in being able to have, more than one set of texts; for it is my experience that no one book provides enough song material for any grade, and there is a decided advantage in having good supplementary material. With the adoption of texts in some states, supplementary material is quite as important to music study as to English and history. The modern school music texts are edited by men of long experience in the work; both music and text have been selected and classified, not alone for their application to certain technical development, but for their spiritual and emotional contents. Dry and uninteresting exercises are replaced with live and interesting songs, which better serve even the technical purpose because they intrigue the interest of the child.

Considerable attention has been given by editors and publishers in the past few years to that most difficult phase of our work, the junior high school. Here we have conditions which are almost insurmountable. The changing voice, particularly of the boys, the lack of musical quality in a majority of the voices, the restricted range of voice in both girls and boys, are difficulties which tax the abilities of the best teacher; but when we are obliged to add to these musical discrepancies all those other elements



which are a direct product of this age of adolescence, the ingenuity, the resourcefulness and the teaching ability of the finest men and women teachers are necessary. But what an age it is, and what an opportunity for the music department! Here we have a group of boys and girls who are ready to go anywhere with anyone who will show them an interesting time. They are highly critical and sensitive, their emotional reaction to nature, patriotism, friendships, and things spiritual is highly spontaneous, and when properly led will go a long way. In the seventh, eighth, and ninth grades, or junior high school when so arranged, we determine whether our senior high school music will be good or bad. So many students come into these grades with little or no previous musical training, and with less interest in the subject, that teachers find it impossible to properly classify them for the singing classes. The boy and girl of this age is not satisfied to sing simple, unison songs all the time, about "fluttering butterflies," and "dainty woodland flowers"; but if he does not possess the power to sing a part best adapted to his vocal equipment, what are we to do with him? The average answer is that we lose him so far as music is concerned, unless the instrumental man gets hold of him and teaches him how to blow off superfluous energies through some kind of a horn.

The problems of the publishers are many when considering vocal music for the junior high age, but I am satisfied they are ready to provide the material as fast as we school people can give them the proper kind of manuscripts. The lack of standardization in the music work of these schools increases the difficulties, but we must provide for many and various combinations. There must be two and three-part arrangement for the girls, because music written for adults or even senior high school girls will not do because of the limited range of voices. There must be four-part arrangement for boys, though the limited range makes this difficult. We must also have the regulation four-part mixed voices arrangement, in which the bass, alto and tenor parts do not go too low or too high; and there is a limited opportunity in a certain type of school for the soprano-alto-bass arrangement, though I personally believe it is not often necessary.

And then there is the operetta which makes such a wide appeal to children of the junior high age because it gives them added opportunity for self expression through stage actions. It takes little effort to secure a large group to appear in costumes, surrounded by scenery, back of the footlights, for the edification of their fellow students and parents. Without laying the blame wholly on the publisher, I believe it is not exaggerating to say that of all music publications for school use the operetta is the poorest in every respect. There have been some notable exceptions, but on the average they are cheap and jingly at best, having little musical and probably less literary merit. The publisher can make no larger contribution to the cause of school music than to find musicians and libretto writers who also know children and schools and who will put together some interesting and yet worth while operettas.

The list of choral literature for senior high school groups, large and small, is to be found in great abundance. Comparatively few years ago it

was thought necessary to write down to children, to give them simplified and abridged editions of classical and semi-classical masterpieces. The tendency today is to take these works as written by the masters and bring the student up, rather than bringing the music down. There is so much beautiful choral music of all grades of difficulty that it should never be necessary to resort to the other sort of thing. Some of our best American composers are well represented in choral work, some of which has been written particularly for school music books, and still more largely in the oratorio and cantata catalog given of all publishers. The director of school music who has a vision of the possibilities in choral music, and who believes in the unlimited ability of the high school chorus group, will make his program selections largely from these legitimate catalogues. Twenty years ago high school choruses were singing specially prepared editions of near great music; today in an increasingly larger number of places the presentation of great choral masterpieces is not a novelty. "Elijah," "Messiah," "Creation," from the standard oratorio group, are frequently given excellent performances, as well as secular works of a similar character and similar musical importance. It is a mistaken idea to assume that music of great difficulty should not be given high school children to sing. If they have fair reading ability they will react quickly and favorably to the most difficult task and find joy in its accomplishment.

The special choral groups in the senior high school provide opportunities which should interest the most enthusiastic and exacting musicians. When carefully selected for vocal qualifications, musicianship, academic rank, character and enthusiastic interest, it is possible to find groups of girls or boys or both that will provide results equal to similar groups of adults; and because of their youthful enthusiasm, which knows no limitation, coupled with native musical ability and good training, these smaller choral groups often far surpass in excellence the work of the average adult chorus. Referring again to the work of the Flint (Mich.) High School A Cappella Choir at Chicago last spring, the question might be asked, where would we go to find an adult choir, except among the few outstanding organizations in the country, that could approach their excellence in tone quality, fidelity to pitch and ready response to the demands of their conductor?

While the mixed group provides the finest vehicle for choral expression, more often do we have excellent glee clubs of girls. High school boys' voices do not lend themselves so rapidly to training, because of their transient condition at this age, but even the boys' glee club is often an excellent instrument.

For these glee clubs, choirs or small chorus groups, however they may be classified, there is a wealth of material. No need to look around for specially arranged music, for when rightly trained they are equal to the demands of much of the best in choral literature. True, the tenors are often limited in the upper range and the basses in the lower, but the wise teacher will use proper care in selection and in training.

The foreign countries, particularly England, far surpass the United States in choral singing. What are the reasons? Is it not at least partly

because of the fact that the great school choral contests have been in vogue in England's schools for many years, and that after leaving school there are the great festivals and contests for adult choruses, to which boys and girls graduate, because of the interest aroused in the school events? Choral singing is at low ebb in our country. Good choruses are not prevalent in our schools. Is there not a much closer connection between the two than we are always willing to admit?

Surely, the scarcity of good and proper material cannot be given as a legitimate reason for such failures. The publishers of school music have long ago shown their interest and desire to provide everything needed, and most of the publishers who have not specialized in music for schools are now including large lists of appropriate selections in their catalogues. This fact alone is of considerable significance, indicating as it does the universal trend and interest in music in the schools.

I believe that if we were to make a special request of publishers it would be that they instruct the editorial staff, (1) to scrutinize more closely the range of the vocal parts, particularly of the alto and tenor, (2) to avoid "writing down" to children, either melodically, rhythmically or harmonically, but give us the most beautiful things to be found in music, (3) to search dilligently for writers of libretti and of music who will coöperate in providing a series of operettas which will not be a waste of time to produce, (4) to continue to struggle with the junior high school problem, as we are all doing, and (5) to give us more and more of the same kind of music as is now to be found in the finest sections of their catalogues.

Without the publishers we teachers of school music would be like an automobile without gas or oil, like an army going into battle without ammunition. We all owe you a great debt of gratitude which can only be paid by producing in the schools of the United States millions of children singing gloriously in thousands of choruses, who shall go on singing through life, until they shall join in that celestial choir beyond the pearly gates.

## INSTRUMENTS AND INSTRUMENTAL MUSIC

EUGENE M. HAHNEL, *Supervisor of Music, St. Louis, Missouri.*

My topic is one so immense and comprehensive that it will be impossible here to do justice to the theme in any shape or manner. However, the one main thought with which I should like to impress you most forcibly is the wonderful coöperation which exists between the supervisors and those who supply the tools.

The health of any living organism is dependent on the health of its organs and upon their sympathetic coöperation in its life.

America today is a great nation because it has learned to leave behind traditional and individualistic ideals and has replaced them with coöperative and group ideals. Never before in the history of civilization has progress and development been so universally recognized along all lines of endeavor as at the present time. Scientific research principles are being applied to every effort looking toward improvement in physical, mental and moral

standards. Education, the mother of civilization, deserves to employ every device or method to keep ahead. The greatest known fundamental element in the improvement of education has been the organization of specialists, such as we have here, who discuss problems, experiment, and tabulate the results. When the needs have been carefully outlined, other agencies tie up this valuable material, send it broadcast, and insure it for future generations.

You know very well the intricate problems which beset one's efforts and I am sure you have felt that "Grand and Glorious Feeling" when some manufacturer or salesman placed before you that very thing you wanted, or some literature was given you containing the very material you have been needing. How many times have you wondered what to do with the poor beginner who should learn the second violin part, but who has no idea what an important contribution he makes to a well balanced orchestra; or, where to find orchestra or band music so graded that you may use it without all the worry of criticism; what to do with the odd combinations of instruments with which you are confronted?

One needs only to visit any exhibit and the wealth of materials he sees confuses him until the exhibitor simplifies the whole by giving him a catalog and showing him that every want has been anticipated and classified. No need for materials has been overlooked, and valuable advice, together with instruction for developing needs of which he has never thought, is available.

#### KINDERGARTEN AND PRIMARY BAND MATERIALS

If America is ever called a musical nation, it will be because the spirit of rhythm, melody, and harmony has stirred every fibre of feeling in the soul from birth up. In fact, it must stir and thrill the very roots of mankind even before one is born. We say that we must give a child a vocabulary of speech and experience with which to express himself before he begins his reading and writing. True, and we do; but in music many individuals have been denied the advantages of the language.

The schools, however, are now in a position to give the child, at the very beginning of his education, everything he needs, even to letting him play musical instruments. You all have experienced the thrill which comes to you when the little babies perform in groups in public.

Do not neglect to visit the exhibits where this type of work is demonstrated. There are books of instruction on how to organize a Kindergarten Band and also specific instructions on how to use the instruments.

The development of the Kindergarten Band should be carried on through the primary grades—music charts, scores, and individual pieces for each instrument are published which lead the children into the reading of music, develop team work, and give an understanding of balance and music form.

#### BEGINNERS' ORCHESTRA MATERIAL

If one is beginning instrumental work, there is a wealth of orchestral music published which is prepared by experts. You need only go to an exhibitor and tell him frankly what you wish, and he will place before you the very best of its kind, every type of music from beginners' violin classes

in unison, as duets, etc., with or without piano accompaniment. Some arrangements are so cleverly made that it seems any instrument may be added to any other instrument and it sounds good! Well, that is only relative—but if we wish to grow musically, it is, indeed, necessary that the composers and arrangers as well as the publishers know their subject. It is surprising to see how many of these fine men and women have joined our ranks, and are asking us how we are getting along, what some of our difficulties are, what the superintendent's attitude is, how we raise the money to buy materials. etc.

#### BANDS

In the life of boys and girls, there is no study which appeals to the best part of them as a band does. "To be something," "look like something," and "be with a crowd," are psychological traits which have been recognized only of late years by educators. Band contests bring about a spirit of team work which only certain athletic activities call forth, and music is much more far-reaching in the life of the individual than athletics. Look over some of the catalogs of the instrument manufacturers, and observe the pictures of beautifully equipped bands which were sent in because of the pride and joy each band experienced in some public function—pictures of prize winning bands and the glory they revel in when the town, city or state honors them. What is better for the soul of a child than the "feel" of success and the recognition of good effort?

I wish to call your attention to the splendid way in which the publishers of band music are trying to meet the needs of our school bands. This was published in the *Musical Courier*:

#### "PUBLISHERS MEET TO DISCUSS SCHOOL BAND MATERIAL"

"At an informal meeting held in the offices of the National Bureau for the Advancement of Music, at which a number of publishers of band music and several members of the Committee on Instrumental Affairs of the M. S. N. C. were present, a discussion was held regarding possible changes in the published instrumentation of band music to comply with the present development of school bands throughout the country.

"Among the important changes decided upon were the following: that the publication of treble-clef trombone parts be dropped; that duplicate E flat and F horn parts be provided for a period of five years, then probably drop the E flat horn parts; that second saxophone parts be published with the idea of gradually replacing the soprano saxophone with an additional alto saxophone; that, in place of the usual B flat bass (treble-clef) part, a part for bass saxophone be substituted; that alto and bass clarinet parts be provided for all future publications for band; that all parts be published on separate sheets or on separate staves; that four B flat clarinet parts be provided in future editions; that cornet and clarinet parts be designated as first, second and third instead of solo, first and second; that two fluegelhorn parts be added to the usual band arrangements; that parts be provided for two or three trumpets and provision made for combining these parts with the cornet parts by means of proper designations in the parts; that C flute parts be provided in all future publications, in addition to D flat piccolo parts.

"The insistent demand on the part of school band directors for more clarinet parts led to the adoption of the following classification of band sets: Small Band (thirty-two instrumentation parts). 1 D flat piccolo, 1 C flute, 1 E flat clarinet, 2 first clarinets, 2 second clarinets, 1 third clarinet, 1 fourth clarinet, 1 first oboe, 1 first bassoon, 2 alto saxophones, 1 tenor saxophone, 1 baritone saxophone, 2 first cornets and trumpets, 1 second cornet and trumpet, 1 third cornet, 4 E flat horns, 1 first trombone, 1 second trombone, 1 third trombone, 1 baritone (bass clef), 1 baritone (treble-clef), 2 tubas, 2 drums and 1 conductor part. Full Band (forty-eight parts). In addition to the above, 1 alto clarinet, 1 bass clarinet, 1 second oboe, 1 second bassoon, 1 soprano saxophone, 1 bass saxophone, 4 F horns, 1 third clarinet, 1 fourth clarinet, 1 first cornet and trumpet, 1 tuba. Symphonic Band (sixty-four parts). In addition to full band set, 1 second flute, 2 first clarinets, 1 second clarinet, 1 third clarinet, 1 fourth clarinet, 1 second cornet and trumpet, 1 first trombone, 1 second trombone, 1 third trombone, 1 second baritone (bass clef), 3 tubas, 1 timpani or extra drum. This set, costing approximately twice as much as a small band set, provides parts for the complete instrumentation designated as symphonic band in the National School Band Contest booklets.

"The above action was the direct result of recommendations made at the 1928 meeting of the National School Band Association at Joliet, Illinois, during the National School Band Contest and is ample evidence that the publishers are only too willing to cooperate with the supervisors when they are acquainted with their needs."

#### PHONOGRAPHS

Another important phase of instrumental work, to which your attention should be directed, is the phonograph. Every problem which has arisen in the teaching of music has been carefully analyzed from every known point of view, and then experts have been engaged to produce the materials for school and community use. There are graded lists of records for every kind of a school organization; for the study of every kind of music; for the study of instruments and various combinations; for the study of the history of music; for the study of national characteristics, etc. The wealth of practical materials that may be had in this field is amazing.

#### RADIO

The radio has developed into an institution. It is a necessity and not a luxury in a school system. We cannot be sufficiently grateful to the radio industries for the splendid programs which they are sending out.

#### PIANO PLAYERS

If life becomes monotonous and tiresome, it will not be because other people make it so. The cause of one's ailment should be looked for in physical health. When one is "out of sorts," a change of habits or mental stimulation is necessary. Many times, when I am completely worn out I drop in on some dealer and ask him to let me hear some good piano composition played by a good artist. The contemplation, meditation and satisfac-

tion one enjoys is simply wonderful. Any institution which owns such an instrument should be congratulated. Without the slightest loss of time, the teacher can demonstrate the great art of any piano player or composer, or study the moods, temperaments, technique, form, interpretation, and individuality of any composition.

#### SUMMARY

The outstanding thought of my talk today is the wonderful coöperation which exists between the supervisor, publisher, manufacturer, and salesman in the field of public school music.

There are exhibits of: Kindergarten Bands, Materials and Instruments; Primary Bands, Materials and Instruments; Beginners' Orchestras, Materials; Intermediate and High School Materials and Instruments; Band, from beginners to advanced, Materials and Instruments; Phonographs; Radios; Piano Players; Music Magazines and catalogs; Instrumental class instruction for every instrument; Harmonica Bands; Ukelele Clubs; Lantern Slides and Community Sings; Songs with orchestra parts; Spring Concert or Festival materials.

By all means, do not miss the opportunity to see these unusual exhibits which will furnish you with new ideas and materials not available elsewhere.

#### MUSIC APPRECIATION

SUDIE L. WILLIAMS, *Supervisor of Music, Dallas, Texas*

The supervisor of music is more dependent for success upon publisher and manufacturer than many realize or will admit. Without suitable material and equipment from these sources the grandest plans and ideals of the supervisor cannot come to fruition. How many times in our experience has an idea sprung Minerva-like from our brain only to come to naught because suitable material and equipment were not available? We recall vividly having had such an experience when introducing music appreciation listening lessons into our schools some years ago. At that time "What We Hear in Music" by Faulkner was practically the only text of its kind available, and there were comparatively few educational records, especially for primary grades. Equipping an entire school system from primary through high school with a variety of suitable records was then an impossibility. Many teaching points involving the use of certain music had to be abandoned because records of the music desired were not available. What a change has been taking place in this one field of music alone during the past fifteen, ten—yes—even five years!

From the one book of yesterday for high schools and colleges, to scores of books for all grades available for use today; from the early phonograph of limited possibilities, and its mechanically recorded music, to the present-day model of orthophonic type and the electrically recorded music; from the crude player piano with its stale canned music to the reproducing piano of today with its life-like artistic music; from no radio facilities to numerous

kinds of radio receiving sets and special educational broadcasts during school hours!

Truly the world moves! The facilities for music appreciation through listening are now so numerous and wonderful that only neglect on the part of the supervisor and others in authority can prevent children from becoming expert and interested listeners and appreciators of music.

What has brought about this change? Coöperation! Through intimate contact with supervisors at the conferences and through representatives sent out, publishers and manufacturers have learned the difficulties and needs of the schools and have made all possible effort to be of help to them—not solely for commercial gain, but because it was for the best interests of all.

Just here we would pause to say a word concerning the commercial aspect of this necessary relationship between the school and the business institution. Perhaps we are too prone to cry "Commercial! Commercial!" regarding any interest that the publisher or manufacturer may show toward us or our schools. Certainly these people are in for commercial gain—no business can be maintained without it; but is it not possible that there may also be present a bit of altruism and a real desire to serve? We think so. At any rate, we bespeak a more charitable and forbearing attitude toward our commercial helpers, and certainly a more courteous and friendly treatment of the representatives sent out by them. An open mind and a courteous ear are desirable assets on the part of any supervisor.

To be sure, every supervisor should be able to judge material for its intrinsic merit without regard to its source. But in order to find the best he must know of all material and equipment available. Not only for his own immediate use should he select impartially that which seems best, but this manner of selection should be passed on to others. We refer especially to training schools for supervisors and teachers. Any training school, whether under the jurisdiction of a city system, a normal college, or a university, should see that the students in training have the opportunity to become acquainted with materials from all the leading publishers and manufacturers, and not simply with the one series or set of books, records, or rolls which the supervisor happens to be using or which the head of the school desires to push for commercial or other reasons. A fair exposition of many different types of material should be given, thereby leaving the student to choose impartially for himself. We regret to say that this procedure is not always followed. Were it regularly practiced, the standard of materials offered would soon be raised because of the law of the survival of the fittest.

Hence, we repeat that supervisors should appreciate the efforts of publishers and manufacturers not only for material provided for our present-day needs, and for their financial contributions to the cause by exhibit fees at the conferences, and paid advertisements in the JOURNAL, but also for the fact that public school music owes its very existence largely to their efforts. We all know that in the early days the only direct training available for the teachers and supervisors of music was furnished by publishing houses. These institutions published books in the fall and winter, and then in summer



schools provided instructors to teach them (and music.) Outstanding men and women of the profession were secured as instructors. Naturally, as the demand grew and the importance of this phase of educational training was realized, colleges and universities took up the work, leaving the publisher with only the duty of providing books. The "book company school" is only a memory, but it certainly has rendered a conspicuous and valuable service to the cause of public school music. The same thing may be said of the reproducing instruments. Instruction in music appreciation was at first supplied in the schools by representatives of various manufacturers, but, as with the other phases of music work, music appreciation is generally taken care of now by members of the university or college faculty.

It would be impossible in the space allotted me on this program to even barely touch upon each one of the publications or machines, records, rolls, or slides available today.

It would also be presumptuous in me to make such an attempt, for accompanying each conference display and exhibit are courteous representatives who are much better informed upon their merits and who are desirous of explaining in detail anything you may wish to know about any or all of the material. Besides, one should not be expected to risk security and good will by personal elaboration upon the good or bad points of anyone's material. We do not propose to sacrifice ourself upon any such altar! Go and judge for yourself! However, there has been prepared for distribution at this meeting a classified list of materials for music appreciation. This list contains manuals for teachers, music readers for students from primary through college, music slides, pictures of composers and artists, phonograph records, audiographic rolls, radio helps, magazines, music for city or music for rural schools, etc.

The list which has been prepared was compiled by Mr. Franklin Dunham of the Aeolian Company who gave it out recently at the Eastern Conference.\* Approving of the list we had several hundred copies made for distribution here. After you receive a copy, we hope that you will make it a point to visit the exhibitors' displays and ask to be shown the material in which you are most interested. A careful examination of this material while it is under one roof may save you considerable trouble and delay in the future.

### MUSIC IN ONE ROOM RURAL SCHOOLS

C. A. FULLERTON, *Iowa State Teachers College, Cedar Falls, Iowa.*

I propose to spend most of my time today in demonstrating with the phonograph and song slides. I have no apologies to offer for illustrating with specific songs rather than treating this subject in the abstract. General methods are of little more value in rural school music than the absent treatment these schools have been getting by the people who have made speeches *about* the subject. The following outline gives a fair estimate of the early stages of our work in rural schools.

\* See pages 230 ff.—Editor.

SONGS FOR RURAL SCHOOLS AND A COURSE OF STUDY IN MUSIC FOR ONE  
ROOM RURAL SCHOOLS

(Eight weeks of the First Year)

Needed equipment: A phonograph, a supply of Victor records, and song books enough so that each pupil above the primary grades can look on a book.

*The Aim*—A Choir in Every One-Room Rural School and Every Boy and Girl Above the Third Grade in the Choir. The school choir consists of all the pupils above the third grade who can sing these ten songs accurately with the phonograph. The township choir consists of all the choirs in the township. The boys in the choir constitute a boys' glee club; the girls, a girls' glee club. The county chorus consists of the combined school choirs.

LIST OF CHOIR SONGS TO BE STANDARDIZED WITH THE PHONOGRAPH†

(First Year)

The Fiddle, p. 16, V. R. 19831.	Fiddle-dee-dee, p. 42, V. R. 20744.
Corn Soldiers, p. 17, V. R. 19891.	The Nightingale, p. 27, V. R. 20744.
Dairy Maids, p. 39, V. R. 20744.	Singing School, p. 23, V. R. 19891.
True Story, p. 31, V. R. 19830.	Soldier Boys, p. 11, V. R. 19831.
Song of the Cricket, p. 12, V. R. 19830.	Old Folks at Home, p. 128, V. R. 21950.

Three songs for the members of the county chorus in the eighth grade to sing at graduating exercises:

- My Banjo, p. 70, V. R. 20744—for girls' glee club.
- Away for Rio, p. 225, V. R. 21751—for boys' glee club.
- Postilion, p. 48, V. R. 20744—for combined glee clubs.

Three songs for the chorus of rural teachers:

- Linden Tree, p. 87, V. R. 20737.
- Bendemeer's Stream, p. 222, V. R. 21751.
- Whispering Hope, p. 230, V. R. 19873.

SUGGESTED ORDER FOR DAILY WORK—RHYTHM FIRST, LISTENING LESSONS  
SECOND, AND SINGING THIRD

<i>Rhythm</i>	<i>Listening Lessons</i>	<i>Singing</i>
FIRST WEEK		
<i>Test No. 1.</i> *—Slide hands upward alternately palms touching. Clap hands and touch shoulders. Amaryl- lis,** p. 82, Victor Rec- ord 20169.	The Fiddle, p. 16, V. R. 19831. Class listen to song once or twice. Amaryl- lis, p. 82, V. R. 20169.	Sing The Fiddle—first, as indicated on page 16; second, class sing words. First and third phrases; instrument alone hm-m-m; then entire song.

† (Page references are to Mr. Fullerton's book, "A One Book Course in Elementary Music and Selected Songs for Schools." V. R. means Victor Record number.—Editor.)

\* Report tests in form of simple fraction: 3/16 means that 16 take the test and 3 fail.

\*\* Amaryl-*lis* V. R. 20169 and Looby Loo, V. R. 20214 may be used for rhythm.

## SECOND WEEK

Review sliding hands, clapping hands, and touching shoulders.

My Old Dan, p. 7, V. R. 19831. Singing School, p. 23, V. R. 19891.

Sing "Jogs" and "Whoas" of My Old Dan, as indicated, page 7. *Test No. 2*—The Fiddle, entire song.

## THIRD WEEK

Review sliding hands, clapping hands, touching shoulders. *Test No. 3*—Clap loud, soft, V. R. 20169.

Corn Soldiers, p. 17, V. R. 19891.

Review "Jogs" and "Whoas" of My Old Dan. Sing Singing School, as indicated, page 23.

## FOURTH WEEK

Review sliding hands, clapping hands, touching shoulders, clap loud, soft.

Dairy Maids, p. 39, V. R. 20744.

Corn Soldiers. Sing first and third phrases as indicated on p. 17; later second and fourth phrases. *Test No. 4*—Corn Soldiers, entire song.

## FIFTH WEEK

*Test No. 5*—Mark time with hands (extend hands forward with elbows at right angles and move up and down alternately, imitating wooden soldier movement). Then mark time with hands and feet. *Test* with V. R. 20169.

Song of the Cricket, p. 12, V. R. 19830.

Dairy Maids, p. 39. First class sing, "Mary, Molly and I"; then add "Twinkling, Twinkling."

## SIXTH WEEK

Review all previous rhythmic movements.

Review Song of the Cricket.

Singing School as indicated. Dairy Maids, first and third phrases. *Test No. 6*—Dairy Maids, entire song.

## SEVENTH WEEK

Review all exercises in rhythm; add marking time with feet alone, hands on hips.

Minuet in G, p. 77, V. R. 20164.

*Test No. 7*—Song of the Cricket, as indicated—the first, third, fifth and seventh phrases.

## EIGHTH WEEK

*Test No. 8*—Repeat the six previous exercises in rhythm.

To a Wild Rose, p. 97, V. R. 1152.

Review Singing School as indicated, then reverse, singing last half of each phrase.

### SUGGESTED OUTLINE FOR MUSIC WORK IN THE RURAL SECTION OF A COUNTY INSTITUTE

- I. The first six of the ten rhythmic movements here listed. (See rhythm in first eight weeks of rural course).

## TEN RHYTHMIC MOVEMENTS

1. Slide hands upward alternately, palms touching.
  2. Clap hands, touch shoulders.
  3. Clap loud, soft.
  4. Imitate marching with hands.
  5. Add marking time with feet.
  6. Mark time with feet alone.
  7. Step four quarter notes, two half notes.  
Walk walk walk walk, walk walk step bend.
  8. Step four quarter notes, one whole note.  
Step step step step, step front side rear.
  9. Step time to theme in Amaryllis.  
Walk walk walk walk, walk walk step bend.  
Walk walk walk walk, run run run run walk walk.
  10. After stepping these notes—quarter eighth eighth quarter quarter, walk run run walk walk.  
Step these notes—dotted quarter eighth quarter quarter, step change step step.
- II. The ten choir songs for the first year.
- III. Do as much in the eight weeks' course of study as possible.
- IV. Songs for eighth grade graduating exercises.
- V. If possible sing the songs for the teachers' chorus.

## CHOIR LIST FOR SECOND YEAR

1. Sourwood Mountain, p. 222, V. R. 21751.
2. My Banjo, p. 70, V. R. 20744.
3. Sky Music, p. 20, V. R. 20744.
4. Dancing in May, p. 61, V. R. 19891.
5. Postilion, p. 48, V. R. 20744.
6. Begone Dull Care, p. 226, V. R. 21751.
7. Sweet Kitty Clover, p. 86, V. R. 21751.
8. Sandman, p. 63, V. R. 20737.
9. Away for Rio, p. 225, V. R. 21751.
10. Bendemeer's Stream, p. 222, V. R. 21751.

## PROGRAM

Wichita High School Orchestra  
Raymon H. Hunt, Conductor.

Marche Militaire—"Algerian Suite" .....	<i>Saint Saens</i>
In the Garden—"Rustic Wedding Symphony" .....	<i>Goldmark</i>
Danse Russe	} "Nutcracker Suite" .....
Danse de La Fée Dragée	
Egmont Overture .....	<i>Beethoven</i>

## DEMONSTRATION OF THE VISUAL METHOD OF CLASS VOICE INSTRUCTION\*

HERBERT WITHERSPOON, *President, Chicago Musical College*

The voice, as far as singing is concerned, and I think perhaps even more so so far as speech is concerned, has been a dreadful, horrible, abnormal, distressful, agonizing mystery. When anybody tries to sing, in the beginning he is a source of torture to himself and generally to his family as well. Now, that ought not to be. We can understand that when one tries to play an instrument like the trombone or the trumpet—I always think it sounds like some species of Wagnerian dragon, with a horrible tummy-ache. Now that is to be expected, because those are instruments outside of ourselves; they are manufactured, artificial means of making music. But the very thing that people say makes the voice difficult ought to make the voice more easy, because it is part and parcel of ourselves, part of our physical system. More than that, it is the agent with which we express what the philosopher called that marvelous inward secretness which shows our real emotional feeling.

For a moment let us look at what we have tried to do as we have taught singing in the past. Let us take the case of a boy or girl wanting to learn how to sing. I will be the boy this time; and I go to a voice teacher and say, "I want to study singing." And the voice teacher says, "All right. First, you must learn to breathe." I say, "What must I do?" "Well, you take a breath and in taking the breath you pull in at the waist line, and when you sing you push out." Then I go to another teacher, when that doesn't work so very well; and he says, "Oh, no; Mr. So-and-so is all wrong. When you take a breath, push out; when you sing, pull in." So I think the best way is "no pushee, no pullee!"

Then I go to the next teacher and he says, "Your voice is very shrill. You must take a deep breath without thinking anything about whether you push out or pull in; just take a big breath, and then flatten your tongue, pull up your palate, swallow your larynx, make your mouth like a smile, and then pull in the abdomen and place the voice against the spine. The vertebrae of the spine will act as reflectors of the vibration and you will have a resonant voice." So I begin, and then some terrible things happen. I flatten my tongue fine; then I raise my palate and up jumps my tongue. So then I flatten my tongue again and my palate jumps backward. Then I pull in my diaphragm, and then I swallow my tongue and drop my larynx. And although I try to do these things one after the other as I am instructed, it doesn't work!

So I go to another teacher. That teacher says, "No; this is all wrong. This is physiological singing. You don't sing physiologically, you sing psychologically; you must create your tones in your imagination. And he gives me this formula: he says the body brain sends a message to the singing brain and the articulator answers it. "Well, but what must I do? How am I going to get my articulator going?" And then begins the trouble.

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\* This is a stenographic report of Mr. Witherspoon's demonstration.—Editor.

Then I go to another teacher and he says, "Oh, you are all tightened up. What you need is relaxation. Lie down on a bed and let your head hang down on one side and your feet on the other side, until you are thoroughly relaxed, and then make a singing sound, and that will place the voice in your head." But the trouble is, sometimes I don't want my voice in my head; I may want a different type of tone! He says, "Now you are thoroughly relaxed." If that doesn't work, I get a massage, a kind of osteopathic, psychological, physiological manipulation, which relaxes me. And by that time I am like the man in the Bible: the last state of that man is worse than the first.

I could go on, because I have a collection now of about one hundred and seventy-six fads. I have only about fifty-four in my book. Some of them are very marvelous; most of them deal with what we call local effort: If you want a resonant voice, lips out as far as possible; if a round voice, emphasize the vowel, ah, ah, all the time; if you want a head tone you must bow over and pick up an imaginary feather and that will put the voice in the head; and so on, ad infinitum.

What has caused this? These people that have advocated all kinds of things are not fools nor charlatans; almost every teacher is trying to do the best he or she can. I think it has been caused chiefly by two things. First of all, after the invention of the laryngoscope, in about 1856, by Manuel Garcia, we find teachers indulging in scientific investigation without scientific training, and with this little mirror, and finally afterwards with more elaborate appliances, they tried to find out how the wheels went round in the vocal machine. The other cause was the desire to give people something very definite to do, to get away from the teaching which said "sing a and think e." That is like saying to a man, "Sit on the sofa and think you are running."

As we went on with the investigations through the laryngoscope we were up against a serious problem. I first began it in 1895. When we examine singers with a laryngoscope we can't get a natural tone, because no singer with a laryngoscope in the back of his larynx can sing a normal tone. If you put a mirror in the back of your throat that way, you are not going to sing a normal tone nor are you going to pronounce any of the different vowels correctly, because you are interfering with action. This is what was done, however, and the desire chiefly was that each investigator might give the singer something definite to do, to get away from hit-and-miss guess work.

In my early days I was not taught so much definite laws of voice as I was taught by suggestion, with the idea of certain principles which enabled me finally to develop a free voice. I began this about 1895 or '6, with Dr. Curtis, and after his death I went on studying the methods of every teacher, of every book, of every school that I could find in every country I went to in the world. And it has been a Herculean task. But I believe we are gradually getting things down to where we can establish some principles which I will give you when I show the slides.

The learning of these things, generally speaking, can come through three means. One would be observation; and, unfortunately, that is where most

teachers are lacking—observation of what we can see in the visible vocal organs when we get the best tone and when we get the worst. Second is the measuring of tone by means of the photographs of sound, which gives us a perfect measure of the fundamental and the overtones or harmonics. Then we have the third process, which has come only recently, the investigation of the voice organs in action by means of the X-ray; and I hope that in the experiments we are going to conduct next year in the American Academy of Teachers of Singing, in New York, we are going to get moving pictures by the X-ray which will show how the vocal apparatus works. It is interesting that in a book just published in London, illustrating experiments accomplished only a few months ago, we have now a series of X-rays showing the position of larynx, tongue and palate during phonation. [Mr. Witherspoon here drew a diagram illustrating the sound chambers of the mouth and throat.] We form the sound in the mouth, making no musical sound of the human voice except on the vowel. (It is true we have singing consonants, but I will come to those in a moment.) Vowel sound and the singing sound are one and the same thing. We form them in the mouth; we resonate them through the whole tract. There is a great deal of contention now that we do not resonate voice in the chest; but we know that we do, because our feeling tells us in unmistakable terms. As we vary the position of the soft palate, the position and shape of the tongue and the position of the larynx, we create various vowel sounds, various colors and various pitches.

The first thing to find out in teaching singing, and it can be done in class as well as individually, is the individual quality of each voice—not color, but quality. And that comes from what we call free, untrammelled, uninterfered-with action, which allows a perfect pronunciation, perfect fundamental and perfect resonance. That will be the natural voice of each individual. The quality of the individual voice is inherent; that is made by the Almighty; that is you. That is why we say, "I recognize my brother by his voice." That voice is the echo of the actual soul of the individual; that is his kernel of art; that is his prime. So we say a man or woman can sing with his or her quality, but he can change the color according to any mood which he is going to interpret. Let me make that clear. You have your voice developed into perfect production, perfectly free without any interference. That is you. Now you change your production and you get the color of grief, color of joy, color of anger, the color of hate, the color of joyous exultation. Those are colors.

Now the question is, how do we make those changes? I went to dozens of teachers, and I said, "How do we make the various colors expressive of mood values with the human voice? What do I do when I change my voice from that persuasive kindly idea—and then I begin to lay down the law?" The answer I got was, "Why, we do that psychologically." I said, "God bless my soul, we have gone all the way around the subject and we are back to the psychological method." How do we do it? We are dealing with resonance activities, dealing with flesh and blood. Why does a flute sound like a flute, and a violin like a violin? Why does a trombone not sound like

a piccolo? You say, "Because of shape and material." That is not the only reason. Why do we say the "blare of the trumpet" and the "singing tone of the violin" and the "reedy tone of the woodwind?" Because that is the way those qualities appeal to us. Here is what happens in the voice: when we alter the position of the soft palate or the tongue or the larynx, all three together, or not all three together, in various ways, we can make these changes in color; and we do that subconsciously, until unfortunately some singing teacher has called our attention to it in a localized fashion and then we do it consciously, and, as the Irishman says, "we can't do it at all at all!" So, it is a very elusive thing.

But we have one principle: that local effort induced upon any one vocal organ destroys the coordination of all of the vocal organs, which is necessary for the perfect production of perfect sound. That disposes of your local effort school!

So we find these resonances are altered as we ascend the scale, the vocal organs changing in proportion to the pitch. As the vocal organs are tensed more as we ascend, the top of the larynx remains stationary where it belongs. The tongue action is always upwards and forward. The palatal action is slightly upward and forward. If you alter this and alter that, you are changing these values, especially to each other, all the time. We have a two-part trumpet. We can readjust the fundamental stronger and the overtones weaker, or the reverse, or make both stronger or both weaker; and that is the way we get different color. So in singing we have prime colors and by combining them we get other colors, just as we do in painting.

Now these X-rays, curiously, have proved what Dr. Curtis and I found out about these things twenty-five years ago: that the palate should be let alone, that everything else should be let alone, and that the actions of the palate itself are very much smaller than everybody thought.

We realize that the need of the moment, at least, is to try to get something definite to do, and at the same time that local effort is probably the most dangerous thing we have to deal with (except possibly in something that might concern the shape of the mouth.) Undue relaxation will give us just as much tension as anything else. We do not do anything when utterly relaxed; we do not do anything by complete relaxation, except die—and some singers sound as if they were dying!

[From this point on, slides were thrown on the screen illustrating the points made.] By the use of certain phonetics we can change the position of the voice organs at will, without the pupils knowing what they are doing. They ought not to know that they have palates. These phonetics are divided so that the two chief resonators are brought into action in a way that will cause a scale to be accomplished by means of correct readjustments all the way up and down. In class work I am convinced this thing could be used, not only for the improvement of singing tone, but for the development of head tone and perfect resonance, which is very important for beautiful, splendid, clear, pure pronunciation of our English language. And let us get it into our heads now that the English tongue is just as beautiful as any other



tongue and just as good to sing in, and that it is no credit to sing Italian and French like poll-parrots, ignoring the beauties of our own language.

The first and easiest and most natural manner of preparing the vocal organs to sing is correct breathing. When we breath correctly we find that we inhale through the nose and mouth together, because if we inhale through the nose alone we relax the palate too much, and if through the mouth alone we raise the palate too much. If we breathe through the two together, quietly, we make no noise and we leave the vocal organs at rest, actively ready to go into their necessary movements. So, breathing is the first thing. There is a marvelous law in the human body: whatever you are going to do, you take a breath exactly in proportion to the action you are going to accomplish, so the body has proper resistance. Get McKenzie's work on Muscular Action if you want to get back of that first law.

Now we come to the phonetics. "N" is the singing consonant which uses the larynx least of all. "Oo" is likely to keep the larynx in normal position. "Nah" keeps the voice from being chesty. One of the most prevailing faults in singing is the use of the jaw for "n" and "f"; the jaw does not need to move; the tongue makes "n."

[Mr. Witherspoon here demonstrated, with two singers on the stage, different qualities of tone produced by different breathing positions.] The moment you change your manner of breathing you change the position of your vocal organs.

There are ideas about interpretation which are fundamental and subject to definite law; restful repose after some special exertion, joy for some special thing, etc. You can couple some of these: fear and mystery, fear and hate, love and joy, sorrow and fear. If we can get the students to understand and form concepts of voice color for certain moods, then we can go into more elaborate things afterward.

These moods are allied with form in the mouth. Some moods demand a small form of speech. Your large form would be allied to great dramatic power; your mystery, very small form; and so on. To express moods we change the rhythm, tempo, volume, intensity, color.

Sing the C scale, with the idea of rest. Now, if we had a machine to measure that, we would find that that is practically a normal sound for each individual. Now let us change to a scale in the mood of wildest joy. What happens? The first difference was, of course, speed. The second was in rhythm, accentuation. Third, it was louder. And fourth, it was the definite concentrated tone of real enthusiasm. And the color was brighter.

Now is it worth while to have the child know that? Here are the elements, the colors like on a painter's palate; and by joining these colors together he can paint anything he wants. We must learn to join our characteristics of interpretation for all these varied purposes. It is not cut and dried; it is understanding.

Now let us do something harder. Supposing we are sorrowful to the point of weebegoneness. Sing the scale. Now the mood of love, real love for somebody. What was different? Brighter color, more incisive. In other words, one is negative, and the other positive.

You will find, then, that all of these things are related. Each mood has approximately its own tempo, its own dynamics, its own accentuation, its own color; but it can go through a tremendous difference, according to what we interpret. When people understand these primes they won't make the errors in interpretation that they make.

Shifting for a moment to diction: I recently heard a performance of "Elijah"; the baritone sang, "Lo-ord God of Ahbrah-hahm." We call that affectation; the singer is supposedly doing something for the sake of his tone. But singing is a perfectly natural thing to do. If we will only be natural, correct singing is the easiest thing to do.

What is the most natural branch of music in all humanity? What did our folk music really come from?—from singing and the dance, not from violins and trombones. If I had my way I would put the Dalcroze system into every school in the United States, because there we associate musical rhythm, tone, poetry, singing, dance—everything is joined together, with the result that we cultivate perfect rhythm and musical ideas. It is a marvelous system, and it would be a great stimulus to singing in the schools.

We do not need private lessons for that. They are too wasteful; they cost too much. As I know from experience in Chicago, where I use these things in class, I get far better results from the people who have class work. You have no self-consciousness; you all get different ideas, and the first thing you know you are an artist.

[An inquiry: What do you mean by "lift of the breath?"]

Practically every teacher that I have ever known has always agreed that at one point in the vocal range something either happened to make the voice sound fairly well on the top, or it didn't happen and then we got bad sounds. As we have experimented we have found that on a certain note, differing in certain voices, the breath tension augments more than we would expect in direct ratio to the pitch. Supposing you were walking and little by little you increased the length of your stride; that would be a proportionate increase. Then you come to a brook and you jump over it. You give a big effort, perhaps even a little bigger than you need for the extra length of step or jump. So in singing, in order to prevent the slip of the voice organs into these wrong actions, there is just a little added intensity of action in the breathing apparatus; then after that we won't seem to be bothered much. That "lift of the breath," which is purely my term, tells us what the voice is. I will illustrate. Supposing we have a boy and after four or five lessons we hear that disagreeable quality come into the tone on C. We say, that is very doubtful, and we go on training him. A change comes on C-sharp and we say that boy is a tenor, and we have a right to go on training him as tenor. Supposing after a few more lessons he changes on B, instead of C—he is a baritone.

Why do we have breaks in the voice? Only one possible reason. Suppose an alto goes down the scale of B-flat, and when she goes through to F we suddenly hear a "kerplunk." What has happened? A change in position, so that when this alto suddenly goes "kerplunk" she sings what we call "mixed tone." What causes that? The larynx does two things: in the first place,

it changes position at the back, rises too much; in the second place, the cords are used in their thin length instead of their thick length and we get a vibration like a man's tone. That is not right for her to use at all. If she makes a click, the larynx is in the wrong position. "Nah" sending the palate forward releases the tension of the larynx so it can mind its own business, and we can develop a fine scale.

And why do singers sing flat or sharp? One celebrated teacher said to me, "That is very simple; the singer is singing songs too high for the voice and it gets fatigued." But suppose the tenor flats when he isn't singing too hard?

[Answers: Poor conception of the vowel? That might be faulty ear. Might be faulty adjustment?]

It not only might be, but it is. Generally speaking, if we dwarf the fundamental and augment the overtones unduly, especially the dissonant overtones, we sharp the pitch. That is the reason the cornet sounds sharp. If we do the opposite, augment the fundamental and diminish the overtones, we flat. The correct tone is on a balance.

## CONCERT

Wichita Elementary School Groups

Ruth Evelyn Brown, Director

Mrs. C. H. Briggs and Mrs. Tracy York at the pianos

Gypsy Rondo (excerpt) ..... *Haydn*  
Waltz No. 5..... *Koschat*  
Serenata (excerpt) ..... *Moszkowski*

Toy Orchestra

(700 Children from 1st A and 2d B Grades)

God's Messenger ..... *Kemper*  
The Woodpecker ..... *Nevin*  
The Dandelion, from "Art Song Cycles" ..... *Miessner*  
Trillium, from "Art Song Cycles" ..... *Miessner*

Chorus

(2,000 Children from 3d and 4th Grades)

Salutation ..... *Gaines*  
A Romany Mother's Song ..... *Willis*  
Go Down, Moses ..... *Burleigh*

Chorus

(4th, 5th, and 6th Grades from Colored Schools)

Josephine Cunningham at the Piano

De San'man's Song ..... *McKinney*  
Travlin' to de Grave ..... *Reddick*

Chorus

(7th and 8th Grades from L'Ouverture School)

Treetop Mornings .....	<i>Lutkin</i>
At the Window .....	<i>Van der Stucken</i>
Wi' a Hundred Pipers .....	<i>Scottish Air</i>
The River Path .....	<i>Chadwick</i>
Pippa's Song .....	<i>Hammond</i>

## Chorus

(2,000 Children from 5th and 6th Grades)

## AESTHETIC EDUCATION AND MUSIC

HERBERT WITHERSPOON, *President, Chicago Musical College*

Mr. Toastmaster and Friends:

I feel that I may be permitted to say friends because you have greeted me as on other occasions in a manner which assures me that you know my sympathy with you and your work, my admiration for your whole-hearted devotion to the cause of aesthetic education, my pleasure at being allowed the privilege of seeing you again and discussing with you the various problems which every educator and particularly the educator in music must try to solve.

In speaking to you such a flood of ideas comes to me that I am fearful of being able to sort them out so that I may give to you those which are of real import and yet hold myself well within my time limit.

It is always a joy to me to meet the supervisors of the country, to get on close terms with those men and women who are working with the young people of our towns and cities, with that desire to build which can alone construct edifices worth the building.

Public school music teaching is today the most important of all musical endeavor. You may be surprised to hear me say this, for I am not a teacher in the public schools; I have been a concert and opera singer most of my life, with twenty-seven years in the theatre back of me, and the twelve years which I have given to teaching as my real profession have been spent partly in my own private studios in New York after my retirement from the Metropolitan Opera House, and partly as President of a large Musical College in Chicago.

But I am perfectly sincere in my statement. Public school music is the most important branch of musical endeavor in the world today.

In the schools we develop the citizens of tomorrow, the men and women destined to take the initiative in future education of future children. In the schools we prepare those who would follow their schooling with a college education. And in the schools we sow the seeds of true appreciation, thereby finding the real talents of our children and guiding them accordingly. In the schools we provide opportunity to become acquainted with the emotional, intuitive and mental as well as the physical sides of human endeavor and development; or at least, we *should* do these things.

So the teacher in the public schools is a parent, a guide, a missionary, and a loving guardian, if he would use his privileges to the best advantages.

And as he is an educator we must consider education in its various branches to prove my assertion about the importance of public school music as well as the importance of music in education.

We must remember that a great change has taken place in education, just as enormous and vital changes have come into life itself. Perhaps this is truer of this age than of any other age in the history of the world. At least this is true in regard to time, for speed has increased to such a degree during the past three decades that humanity is still trying to adjust itself to the new condition.

Thinkers are telling us that this is the most dangerous age the world has ever faced. So President Burton of the University of Chicago said that this is an extremely dangerous age and that the crying need in a democracy is education, because as the world tends more towards democracy, we face not only the question of government, but the development of the inner life of the individual—these individuals becoming more and more important as units of independent, yet coöperative action. Whether this be true or not, the fact remains that in the endeavor to find the truth in the maelstrom of new and unexpected knowledge which has almost engulfed us, destructive criticism has become rampant, psychology claims as truths many things as yet unproved, theory has conquered experience, desire has accepted "proofs" too readily, economic standards have been warped to admit of the new principle of installment buying, the value of everything is calculated in terms of money alone; rich and poor, high and low are gambling in the stock market, and curiously enough the boasted more even distribution of wealth is not proven by statistics, and the crime wave is always put in the foreword of criticism and political party strife. Now, crime wave begins in the cradle; perfect the nursery, the school and the entire scheme of education, and you will have no crime wave.

The examinations of millions of individuals at the time of our entrance into the world war proved that our education had not accomplished what we thought it had done, and the proportion of illiteracy was far beyond our belief. The average intelligence was far lower than we thought.

Again after the war, but, some of us think, not due to the war alone, crime became rampant, jury trials failed of their purpose, many laws were made only to fail in enforcement, and the whole structure of government seemed in imminent danger of demoralization.

Gang warfare with murder in its trail has been common in most of our large cities, graft has become the order of the day, and bribery common practice.

We have had ample opportunity to learn that as a nation we are, for some curious reason, very prone to make laws, too ready to make them and likewise too ready to break them. We are fast becoming a bureaucracy and each bureau is intent on making laws to suit its own prejudices and fads, for they are little else except when they are frankly for the obtaining of class legislation for the money profit of a few.

We are seeing daily instances of intolerance which belies every principle of our democratic standards.

So this all teaches us something which I must take the responsibility of putting to you in a personal way, and I do so because it concerns education as much as it does politics.

I would rather see temperance than prohibition, no matter what the prohibiting deals with, outside of the actual matters of what we recognize as crime. I would rather see moderation than asceticism, that practise of abnormal self denial and self depreciation which ought to be a thing left to the middle ages.

So again, what education has failed to accomplish, law is seeking to do. We forget that no law can be enforced when opposed by a fairly large and intelligent minority, either in a democracy or in a monarchy.

I have little patience with those good souls who seek to legislate us into the millenium, who spend much time in fanatical and intolerant criticism, with force of law trying to remove the motes from others' eyes, blissfully unconscious of the beams in their own optics.

So we face an evil in education of the same kind, in the undue importance given to the so-called credit system, which has made of education largely a means of buying by superficial study sufficient credits with which again they can buy degrees, and with which degrees they may buy a job. How many fine teachers to-day are without employment, experience of years of faithful work and splendid achievement counting for naught because they do not possess the piece of paper duly signed and sealed which makes them "accredited" teachers, and their places taken by youths of little knowledge and no experience! I think this shows the intolerance and the ultra standardization of the day.

We must guard against this danger. The summer school helps these unfortunates, but at what price? So in the attempt to make standards we must not lose sight of the individual.

Do not misunderstand me. We must have standards and we must live up to them, but we have evidently not yet found entirely the right and best way.

One thing we must cope with. Education has been taken largely out of the home and the school must face an added responsibility. So coöperation with the parents is more and more necessary and the schools must also invent methods of procedure so that they may use their delegated authority and work for the students moral welfare as well as his mental development.

Yet there are many encouraging features. While too many books of doubtful value are being printed, while much literature of plain filth is sold over the counter, a great many splendid works on all subjects may be purchased, books on biography, history, science, religion, etc., are to be had, plainly and intelligently written, so that he who runs literally even in this hasty age may read and learn.

The habit of reading is coming back. I hope that the delightful custom of conversation will also return, giving people the opportunity for the exchange of ideas, so that they may learn from each other not only valuable knowledge but also the art of self expression.

Science has taught us much and has contributed to our creature comforts and hygiene with a perfection hitherto undreamed of.

Poverty has almost disappeared in its old time degradation, working hours have been reduced and man has time and money to improve himself. It brings up the question: Will he do so, and how will he do it?

All this puts a new strain on education in the best sense of the word. Education alone can teach people what to do with their leisure time. Education alone can show people how to sort out all the vast amount of new material knowledge, and what and how to absorb for their own use, comfort and uplift. And education must deal with the imagination as well as with accepted fact.

We are alarmed by reports of crime waves all over the country, and the evident breakdown of established law and its enforcement. We are accused by thinkers of gross materialism and loss of all ideals. And here destructive criticism wields its deadliest weapon of discouragement. Faith, both religious and secular, has been in danger of annihilation. It is all worth thinking about, but it makes the thinker pause for a deep breath before tackling such a problem.

So we educators must ask, if we believe in education, what is education and what is it supposed to accomplish?

Real education by its very name signifies preparing for life, through mental and moral knowledge and feeling. And the feeling is as important as the knowledge—is a real, integral part of human knowledge.

Education is supposed to discipline and enlighten the understanding, to correct the temper, cultivate the taste, and form constructive manners and habits. Think of it. This is what education is supposed to do. Does our system of education really accomplish this? So an educated person is one who is not only trained in one pursuit but is cultivated in many or all parts of his nature, who has a real vision of life and living, who has good taste, good manners, ideas and ideals, and a strong moral development ethically and spiritually.

How many can measure up to the standard of real education?

I do not believe we have found the best method of educating our young people, either in school or in college. I think we have tended more and more towards specializing in education so that it has become more and more removed from those things of the soul and spirit and become saturated with the things of the material or physical side of life. And I say this with due respect to the wonderful improvements in modern equipment, to the always surprising discoveries of a continually progressing science, to the new psychology.

The new systems of education are perhaps in a measure the results of that vast accumulation of knowledge originated and collected and published during the past fifty years which makes it practically impossible for any student to know all there is to know about even any one subject. Specialization has therefore become more and more necessary, or at least more tempting.

To be brief, and I would like to go into the subject at length, we have divided education, because of the demands of science, more and more into separate courses designed to prepare individuals for a definite task in life,

through which they can earn an adequate living wage, rather than to prepare them for living a *life*, with a full realization of what life means, so that they may get the most out of mere living. I do not say that the first is not necessary, but I do say that the second is if anything more necessary. I think that we could strike a happier balance than we do today accomplishing both purposes with fairness to both and with better ultimate results.

In other words, I think that young people should first be better educated than they are today in the things of the spirit and soul, in the ideals of emotional and spiritual advancement and what we might call natural and intuitive understanding, in the appreciation of the beautiful, not only in applied art but in what we call aesthetic, building up a sense of life values, of proportion between the purely physical and material on the one hand, and the spiritual and soul life on the other hand.

No one could value science, higher mental education, understanding of laws of the physical world and reason more than do I, and much of my life, in spite of a long artistic career, has been spent in scientific investigation.

But we must all acknowledge that we have learned more and more, almost unconsciously, and perhaps partly of necessity, towards acquiring that kind of knowledge which may be immediately applied to some definite practical purpose. Knowledge which is not at once applicable to doing something is looked down upon and considered a waste of time. So we have abandoned to a large extent that cultural education which has obtained at certain periods of the world's history, no matter what the cause. It is not time to blame, but it is a time to do and to improve.

A man to whom I was talking some time ago said to me, "Thank God education has improved as it has, for my children are spared all the grind which I had to go through with, they are spared learning all the "bunk" which I had to learn, dead languages, advanced mathematics, too much history, too much literature, and they can study things which will serve them practically and make them good useful citizens." He did not approve of any of "this music and art business" which was given in schools, except in kindergarten days or to girls. I fear this has obtained for many years, and the result is that the burden of aesthetic education and appreciation rests far too heavily upon the so-called weaker sex. But the weaker sex is fast becoming the stronger sex both in will power, ideal and physical power as well. We are told that generally in America less than 2% of the population shows any interest in music, art, and real education.

I cannot take more of your time on this interesting subject in its ramifications, but must be content with stating the mere fact as I see it and presenting it for discussion.

The question is this: As education has become more and more specialized, more practical, more definitely designed to serve a certain purpose, is it still education? Are we boasting of an education higher and better than of yore, or are we confusing mere training for a pursuit with an education which means a real preparation for living? Preparation for doing something is not necessarily education, or at best it is only a part of education.



So then what is education? I think, in addition to training in some pursuit, it must include a training of the mind to really think, not just to know. I think it must include the real development of reason, of analysis, of judgment. But I think it must go even far beyond this. It must rouse the very spirit and soul of man. It must teach him to know himself, it must teach him life, not merely through the physical brain and mind, but through his emotions, his imagination, his vision, his love, his charity and consideration for others. And I am so bold as to think that these things should come first, while the student is still young, while his real nature is being formed, while he is subject to environment and personal contacts which must either form his very soul and future course of living, or which must be counteracted and shown up in all their evil and danger. And so I would like to read to you a paragraph from our old friend Plato which says all this better than you or I could say it, and which brings me to our beloved music in a way which introduces it nobly and well.

"Is not education in music of the greatest importance, because that the measure and harmony enter in the strongest manner into the soul and most powerfully affect it, introducing decency along with it into the mind, and making everyone decent if he is properly educated, and the reverse if he is not? And moreover, because the man who hath been educated as he ought, perceives in the quickest manner whatever workmanship is defective and whatever execution is unhandsome, or whatever productions are of that kind; and being disgusted in a proper manner, he will praise what is beautiful, rejoicing in it, and become a worthy and just man; but whatever is ugly he will in a proper manner despise and hate, whilst yet he is young and before he is able to understand reason; and when reason comes, such an one as hath been thus educated will embrace it, recognizing it perfectly well from its intimate familiarity with him." Again, "we shall never become musicians before we understand the images of temperance, fortitude, liberality and magnificence and the other sister virtues."

So we obtain from Plato a definite exposition of what education really should be, and in which order intuition, feeling, idealism on the one hand, and reason and intellect on the other hand should function.

Burroughs also said, "reason is good, but inspiration is better," yet we are told, oh so often, that human inspiration and imagination lose fifty per cent before the child is twelve years old, and that the other fifty per cent, except in rare instances (and they are the chosen of God) is lost in the ensuing years before middle age. Do we not see it on every hand?

Listen to what Goethe says, and one of the encouraging signs of the time is that Goethe's semi-idealistic philosophy is at last beginning to be understood:

"The God-head is effective in the living and not in the dead, in the becoming and changing, not in the become and the set-fast: and therefore similarly, the reason is concerned only to strive towards the divine through the becoming and the living, and the understanding only to make use of the become and the set-fast."

Here the reason is meant to be the inspiration, the *real whole* reason and life power, experience both of feeling and mind, but the understanding is that which uses material things for present daily purposes, in our sense, applied knowledge.

As I see our problem, then, we must in some way bring about a real system of aesthetic education in our schools which will develop in the student, as I said before, real appreciation of life's values. He must be taught to find himself through the ideal expression of his own emotions and imagination and ambition. He must be made to *feel*, and not merely to learn facts, no matter how valuable the latter may be and how essential to any success in life.

Music is of all mediums the best, the most easily employed medium. It is the common language of humanity. It begins where speech leaves off. It is the great social art, bringing its hearers together in a new and gratifying harmony. It arouses the same or like emotions in the crowd or in the classroom. It provides opportunity for emulation of the right kind, it arouses love, hope, kindness. It satisfies the purely emotional craving, it stimulates the mind. It is at once aesthetic and scientific, spiritual and material. It trains the ear, the eye, the sense of proportion and good taste, it promotes good manners and develops that kind of understanding which as Plato says precedes reasoning power, so that when reason comes it is already appreciated because the ground has been prepared for it by ethical and aesthetic feeling.

My friends, if you will think over these things my visit and long journey will have been doubly worth while. Have we for years had the cart before the horse? Are we even now cramming so many little heads full of information and facts, instead of leaving a little room for the *feeling*, for all of the beauty of life which so many pass by and wholly miss, just because they never have been taught to see, to hear, and to feel?

Such a paper as this would be of little value if it said only what I have tried to say, unless it gave some concrete ideas regarding our work. So I would make these suggestions. Let us try to curb the idea of mere haste and speed in accomplishment, even if we try in every way to save time in our musical work. Speed is no evil in itself, and the laggard and lazy delayer possesses no special virtue. But let us "make haste slowly" and let us above all things remember that the danger in musical education today is the result of the spirit of the age in which we live. Let music be studied for its own sake, not merely to make performers. Let us try to center our activities upon the development of appreciation of music in all its beauty and for what it can develop in the human race. Let us make haste slowly when it comes to the making of virtuosi.

The object of school training is two-fold: first, to educate the young to know how to live, and in music to learn to appreciate the beautiful and good through the medium of music; second, to discover when possible, and under the right system it would be generally possible, the real bent or talent or gift of each student, so that the school may act as a guide to him in choosing his life's task. something for which he is suited and which may enable him

to spend his energies to the advantage of himself and his country. When the student has had the kind of music training and education I speak of, then his real talent will shine forth if it is real, and then it is time to think of making of him a professional musician. Cannot you see that these things will settle themselves to the best advancement of all concerned?

Our musical colleges are erring in this respect. We do not want so many more performers but we do need a lot more people to perform to. If we do not get them, then the musical virtuoso is in a bad way. So let us teach music so as to aid in cultivating, culturing the individual in the traits most essential to knowledge of self, self-expression, and self-control i.e., *unselfishness*.

The schools should get adequate equipment, of instruments, music, etc. The school boards should foster concert courses, with visiting musicians of real excellence. Teachers should accompany their pupils to such concerts or opera, discussing and analysing with them the following day the music heard. The school bands and orchestras and glee clubs should be treated in the same way. It is good to just hear, but it is better to get a more thorough understanding and appreciation through discussion the next day.

There should be some individual instruction as well as class work. Personality should be developed through music. It is a wonderful medium.

The English language should be developed by means of singing with pure and elegant diction, and the teacher of singing in the schools should be proficient in pronouncing and using good English.

Great care should be taken in avoiding straining the young voices. Boys should not be allowed to sing for a few months when the voice is changing. Girls should be watched closely at the same time, because although the change is less marked it is there and there is danger of ruining the voice forever.

And in teaching remember what Clive Bell says: "Every institution, whether newly created or reformed, must in order to endure become a private interest of individuals—it must become sentiment, affection, memory, hope, myth, idol, poetry."

Coöperation must be the watchword of us all, but we must keep our individual relation to our students, giving them real friendship and real inspiration and understanding. So let me leave you one or two thoughts which I hope may come to you with the help they brought to me.

Vision, feeling, imagination, love and the appreciation of the beautiful must go hand in hand with what we call knowledge. or there is no real living, no matter what the material results may be.

Success is not measured in mere money, and many a millionaire is starved in his soul and poor indeed.

Perhaps all this makes you know that I am eager to see all of you teachers of music take your real place as educators, to make you realize yourselves and demand recognition of the same thing from others that you are as important factors in *real complete* education as those who teach any other subjects. That by developing in students appreciation of the divine art of music you are contributing to the best side of human development, you are

teaching people to feel right and that means that they will act right, perhaps more right than if they are influenced by reason and compelled by law. In other words, you are bringing love into the world in an ideal yet tangible manner, for love of beauty is real love.

Spengler says in his "Decline of the West": "He who comprehends the light world that is before his eyes not physiognomically but systematically, and makes it intellectually his own by the methods of casual experience, must necessarily in the end come to believe that every living thing can be understood by reference to cause and effect—that there is no secret and no inner directedness." He on the other hand who, as Goethe did, and for that matter as every one does in nine out of ten of his waking moments—lets the impressions of the world about him work merely upon his senses, absorbs these impressions as a whole, *feels* the become in its becoming, in other words, *he lives!* An exaggerated way of saying what we have to-night proclaimed.

Let us then value our own mission in life. Let us realize that to do our whole duty we must take our places in the development of the nation. Let us prove that the new philosophy is wrong when it prophesies the downfall of our democracy, by bringing to our people a new gospel of beauty. Let us strive to bring true what I have said in other speeches long before this one, that art and education, those two aristocrats of human endeavor, bringing feeling and reason back to their true union, will be the means of making a success of our experiment in democracy.

### PROGRAM

The A Cappella Choir of Southwestern College, Winfield, Kansas  
Harold S. Dyer, Director.

#### Part I

Crucifixus .....	<i>Lotti</i>
Hodie Christus Natus Est .....	<i>Palestrina</i>
Benedictus Qui Venit .....	<i>Liszt</i>
May Our Mouths Be Filled with Thy Praise.....	<i>Rachmaninoff</i>
Salvation Is Created .....	<i>Tschesnokoff</i>

#### Part II

Go, Song of Mine .....	<i>Elgar</i>
Fum, Fum, Fum! .....	<i>Schindler</i>
The Shepherds' Story .....	<i>Dickenson</i>

#### Part III

Psalm Fifty .....	<i>Christiansen</i>
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### PROGRAM

Wichita Junior High School Chorus  
Grace V. Wilson, Director

Song of the Road .....	<i>Porter</i>
Boys' Chorus	

April .....	<i>Leavitt</i>
Wind on the Hill .....	<i>O'Hara</i>
In Our Boat .....	<i>Moszkowski</i>
Mixed Chorus	
Mattinata .....	<i>Tosti</i>
The Water Lily .....	<i>Kahn</i>
Girls' Chorus	

## THE SCHOOL MUSIC FESTIVAL

JOHN W. BEATTIE, *Northwestern University, Evanston, Illinois.*

To anybody who is at all observant of people and customs it must be apparent that we residents of the United States are a restless and changeable people. We are often accused of pursuing fads, riding hobbies, chasing after rainbows, seeking strange diversions, creating new outlets for our energies, discarding that which is old and tried, quickly altering and adapting anything new. We are never long satisfied with things as they are. This national characteristic is manifest in a thousand and one ways. Our rapidly changing styles in dress, architecture, automobiles, hair dressing, amusements and deportment are but a few symptoms of what amounts almost to a disease. Everything must be new; if we cannot have it new, then we take the old and try to make improvements. We never stand still in peaceful contemplation of what we have already achieved. Onward and upward is our motto, bigger and better our ambition.

Our passion for change is nowhere more manifest than in the field of education. New buildings, enlarged curricula, revised courses of study, changed objectives, different teaching devices, all are traceable to our national trait of refusing to stand still. Even school teachers are no longer what they were. Gone is the absent minded pedagogue of fame and fable; departed forever is the creature who could safely be singled out of any crowd as the school teacher. And where, oh where, is that impractical, ridiculous and long haired specimen, the professor of music? Yes, we music teachers have changed too. Our ideas and methods have altered along with our looks, for the better we insist. If you would realize to what extent we have changed, turn to that delightful volume by Edward Birge, *The History of Public School Music in the United States*. Or, if you cannot spare the time for so pleasant an excursion into the past get hold of any veteran in the Music Supervisors National Conference and listen to his tale of how time has altered that up and coming body of American hustlers. As a group, we are only old enough to vote, yet what started out so recently as a small body of earnest seekers for new methods recently became so large and unwieldy that it had to be divided among several sectional bodies, any one of which now is larger and more energetic than was the parent body less than a decade ago. Having divided our own country pretty satisfactorily we now reach out for new worlds to conquer and during the coming summer some of the more adventurous souls will gather in Lausanne to tell the British how to carry on. It is easy to foresee a World Conference in which Music

Education will be discussed by representative musicians from all countries. Why not, since music is said to be the universal language?

What has all this talk about growth and change and seeking the new to do with the announced subject, "The School Music Festival"? A very reasonable question and one which I shall hasten to answer. Simply that as one who has been a party to the bigger and better movement in music education I am unable to see why we have not made wider use of a project which is many centuries old but which lends itself to all sorts of modifications and can therefore satisfy our longing for the new and untried. We read that in the days of the old Singing School, the winter season of song was culminated by a grand concert in which all took part. We are told that singing societies from several nearby towns were wont to join forces occasionally and put on a song festival of large proportions. Historians vouch for the fact that these old time concerts and festivals created the desire on the part of citizens for our earliest music instruction in schools. Moreover they were social events of the first magnitude. With our present day choral and instrumental organizations, with transportation made easy by good roads and commodious and numerous automobiles why are we making so little progress in the carrying on and developing of the Festival idea? There are probably many reasons but the chief one seems to be that the school music director is weighed down by that two headed monster, the operetta and contest bogey. The average small town supervisor must do two things or lose his job. He is obliged to stage at least one operetta annually and he must prepare individual star performers and various groups of performers for the annual music contests. And maybe after all his hard work, he loses his job, anyway, for be it known, if the operetta is not bigger and better than last year's show, he is considered at bit behind the times, while if his entrants in the contest fail to bring home at least one first place and enough seconds and thirds to swell his total to respectable size he will need to begin looking around for a new location. The show must be a success, the contest must be won. Otherwise he is not a good music teacher. Shortly before Christmas he makes his plans for the operetta which is staged in February or March. Once that is over, he selects his best singers and players and devotes most of his school and spare time to their preparation for competition with groups from other cities. His plight reminds one of that ancient tale of the Chinese who set fire to the house everytime they wanted to roast a pig. He has to stage the operetta in order to raise money enough to finance the trip to the contest. He burns up a lot of energy chasing children through the intricacies of stage deportment and the absurdities of slap-stick comedy and cheap music to the end that he may buy a bassoon or a pair of French horns. He lost the orchestra contest last year because he lacked those instruments. Or he needs the money for payment of entrance fees, transportation, meals and lodging or what not. So he familiarizes a fine lot of children with "Tulip Time," "Pickles" or "The Love Pirates of Hawaii" in order that they may sing Bach, Schubert or Mendelssohn in competition. After the months of devotion to these two projects he is a wreck physically and nervously. If he does not rank well

in the contests he has to worry about a new contract. Where in the world will this harassed individual find time, energy and inspiration enough for the promotion of a project which should be the culmination of his year's work, The Spring Festival? He cannot, does not, and so what is potentially the most inspiring and musically worth while event of the year must be set aside. I am conscious of the fact that I am uttering heresy in the faces of a large number of directors who are operetta and contest crazy. Wichita may be said to be in the geographical center of what we who live further East call the contest belt. For one reason or another you musicians in the corn, wheat and oil country revel in competition. You have county, sectional state and inter-state contests. I dare say that you long for national and international events. Well, such events are not without their value. I have participated in them from every standpoint, that of organizer, promoter, participant and judge. You cannot advance any argument in their favor to which I could not agree. But just between us, are there not some present who are alive to their defects and possibly a trifle fed up on the whole business? If there are, to those brave souls I say, why not declare a musical armistice for at least one year in order that you may devote yourselves to a type of musical enterprise which will retain practically every good feature of the competition while minimizing the bad ones? Try the Festival for a year or two. Let it be a single school affair, a joint city meet or a gala event in which several cities participate. It may involve many children and please a large public and without half the wear and tear on the nervous system brought on by the contests. How, then, shall we go about it?

There are many variations possible and any of them may be good! The thing to do is to make use of your prerogative as a progressive citizen of the United States and adapt the idea to your particular situation. Let me review a few festivals about which I can speak through intimate acquaintance. The first one was more than twenty years ago in an Ohio town of less than 10,000, just such a community as is represented by most of those present. An evangelistic campaign which involved all of the churches has just closed. The community was still moved by religious fervor and united in brotherly love. A large frame tabernacle seating some two thousand people and across one end of which was a stage with elevated tiers for the seating of a choir of two hundred had been erected. The music supervisor secured use of this building for a festival performance and in a few weeks time, before the citizens had forgotten their way to the tabernacle, put on what we would call a demonstration of school music work which actually attracted as many people as had ever attended any of the revival meetings. There was a large chorus of grade children and smaller groups of high school singers. The feature event was the performance by a chorus of one hundred small boys singing in unison. The main number by the boys was that old favorite of choir soloists, "The Holy City." Now in those far off days, boys were not supposed to sing. That so many could be assembled into a chorus was unheard of. As they stood before a crowd made up of a third of the town's population, and poured forth in a boyish treble that grand chorus culminating in the words: "Jerusalem, Jerusalem, Hark, hear the angels sing! Hosanna

in the highest, Hosanna to your King!", the listeners were surely affected by a spiritual quality no less sincere and uplifting than that emanating from any Billy Sunday. A one concert festival, if you please, made up of numbers learned in the school room, at no great expense of time or effort. And the message of one song, rendered by a group of ordinary boys, lingered in the hearts of hundreds of people. Who knows how long?

The following year the tabernacle had disappeared. Perhaps some of the religious zeal had gone with it. At any rate, the unused skating rink could now safely be chosen as a place for the festival and a program somewhat more pretentious than the first one was undertaken. A one day, but two program, Festival was given. In the afternoon, groups of children of various sizes and grades furnished the program. All of the songs were taken from books in daily use. No great amount of fuss was necessary. Just the regular school music work and a couple of massed rehearsals. The evening program was given over to a high school chorus of about one hundred voices who sang Cowen's "Rose Maiden," the four soloists being chosen from among the town's prominent singers and all of them contributing their services. As an added attraction, one hundred boys had been assembled again for their second annual appearance. This was done not for the sake of artistry so much as in answer to the demands of the public which still marvelled that so many boys could be induced to sing. People came from far and near to hear them and the old rink was packed. All this, mind you, in a small town. Nothing had ever taken place which did more to interest the people in their schools and to kindle community spirit. No need there for rejoicing over the work of a few individuals who had won a silver plated cup; no soreness over poor judging; no worry on the part of the director about loss of position. Just a fine community pride and solidarity kindled in the breasts of a thousand citizens by the beautiful singing of their own children.

The scene now changes to a larger city. The Festival here became an annual event in May where the choruses and orchestras from forty grade schools and five high schools put on an exhibition of their regular work. The event took many forms and was varied from year to year. One year each high school would put on its own program. Since each school had an auditorium with capacity of at least a thousand and there were five schools, that meant five thousand listeners which was more than could be assembled in any hall in the city. Grade schools in various sections would often unite in programs given as afternoon programs to the evening event, thus doubling the concerts and the attendance. In another year there would be united effort on the part of all the grade and high school singers, with selected performers making up the groups for the festival programs. Once in three or four years the physical education and music departments would combine in the production of an outdoor festival of music and dancing held in one of the city parks. Thousands of adults attended such programs. Many more I can assure you than paid admission to the football games in the fall. There can be no event of greater importance to a community than one in which hundreds of children unite in a production in which the appeal is to the finer



emotions. The children are stimulated by their preparations and ultimate performance. The adults are moved by what is a beautiful sound picture produced by their own children. The results in that community were no more certain than they can be anywhere. Citizens are quick to insist upon adequate support of any school work that can make itself felt and heard so effectively. The operetta must support itself and usually the contest as well.

A third type of Festival and one which is promoted in many parts of the country is that in which choruses, bands and orchestras from towns closely situated unite for a Festival. The numbers to be performed and other details must be worked out weeks in advance of the performance by the group of directors involved. This means careful joint rehearsal of all numbers to be studied so that there will be the greatest possible agreement as to tempi, dynamics and interpretive effects. There may be a single performance only, the event being held in a different town each year; or there may be several performances, each town in rotation being the scene of performance. There may be one conductor selected or different ones to direct each of the several numbers. The plan lends itself to great variety of execution and is working admirably in many localities. One of its greatest values lies in the possibility of using many children from each school instead of a select few. The programs are often held out of doors where facilities for large numbers are afforded.

In an attempt to point out more clearly how such a festival program might be worked out among several cooperating schools, permit me to describe how the work of the Children's Concert of the Chicago North Shore Festival is planned and operated. This concert is given annually in the last week of May, by a chorus of fifteen hundred singers from sixth, seventh and eighth grades, accompanied by the Chicago Symphony Orchestra of about eighty players. There are five separate school districts involved, with a total of twenty school buildings. All year the director is on the lookout for suitable material and usually selects for the major work to be given a cantata which will run about twenty to twenty-five minutes, and which may be for two, three or four parts. Having selected the major work, he chooses two groups of three or four songs each, usually to be sung in unison. One group is likely to be of folk origin, the other of art songs, such as Schubert's "Who is Sylvia," Brahms "Lullaby" or "Little Dustman," Beethoven's "The Heavens Resound," Schumann's "Lotus Flower" or others of similar character. The idea here is to use a lovely melody, by a great composer, in proper range for children, sung over an orchestral accompaniment. Such songs once mastered for festival performance are forever stored in the memories of the singers. One can hear them sung or whistled on the streets of Evanston at the oddest times. For a novelty we once used as our folk song group, "Oh Susanna," "Captain Jinks," and the "Arkansas Traveler." Surely not great music but all with a popular lilt and so intimate an association with early life in our central West that the older people in the audience kept time with their feet as the children sang. With the two groups and cantata chosen, the music is ordered, the scores examined and the music

memorized by the director. Three months in advance of the concert, the teachers who are to work directly with the children are called for the first of three or four meetings. Not only are the parts learned but every detail as to interpretation is gone over. Rehearsals begin on the Monday after Spring vacation. Every child in the grades included learns the music. We push aside all other music work and concentrate on the Festival. We usually have seven or eight weeks. After three or four weeks the director begins his round of visits and hears all of the small groups in each of the twenty buildings. On his second round several buildings in one end of town may combine. One week before the concert the first massed rehearsal is heard. By now all of the poorer voices have been eliminated and there remain about sixty per cent of the total number of children who have worked on the music. Each of the fifteen hundred singers comes to the hall, holding a ticket upon which is printed the number of the seat and riser he is to occupy. With the assistance of a group of teachers and ushers, the singers are all seated in twenty minutes and ready to rehearse. By this time the music is thoroughly memorized and the singers can learn the difficult task of following a director who is located at a greater distance from them than is the usual custom. They also become more or less familiar with the large hall. Final instructions for the last week of practice are given out at the close of the session. The children are as eager to do well as are the teachers and director. Some day in the last week the director rehearses the orchestra—always an agreeable task, for let me whisper it that the members of a professional symphony orchestra are more kindly disposed toward a strange conductor when they know they are to accompany children. You see they have children of their own and are eager to have the concert go well for the sake of youthful musicians. On the afternoon before the concert is the final rehearsal, children, orchestra, and soloists if any. To this rehearsal come all the children who have learned the music. Those who are not to sing in the concert sit on the main floor as spectators and greatly enjoy the experience. This final rehearsal is usually quite brief as we avoid anything that might result in strain or effort on the day prior to the concert. Finally, Saturday afternoon comes and the end of a season of work which is truly educational in purpose and artistic in achievement. The Festival with us is a tradition. Every child hears of it from the time he enters school and almost every child has the privilege of singing in the Festival at least once. Many have the experience three times. Not one of them ever forgets either the experience or the music he has learned.

Certainly not every school can take part in a Festival where every possible facility for an artistic result is provided. But barring the coöperation of a professional symphony orchestra any school can produce one or more Festival concerts each year, either as a unit or with other schools and districts. The material is there, the children are eager, the teachers are capable, the public will be delighted.

Admitting all of the splendid contributions made by operetta production or contest participation, isn't a Festival a more wholesome enterprise? Let us set aside the perfectly human disposition to vie with one another in any

sort of endeavor, athletic to aesthetic, and indulge that other instinct, the desire for self expression and display. The Festival affords a fine chance to display our abilities as directors, opens up to children a vast quantity of beautiful music and gives the public an opportunity to hear the results of music instruction.

The promotors of Chicago's World Fair of 1933 have recently been petitioned to sponsor a national eisteddfod, the Welsh bardic contest, as part of the entertainment program. The Welsh leaders who are back of the movement provided the following information about the ancient ceremony, which I clipped from the Chicago Tribune.

"Of the ancient ceremony of the gorsedd of bards, generally regarded as a relic of druidic times, and named in the Welsh triads as the highest assembly in the island of Britain, the following information has been received:

From ancient times the gorsedd has been a national institution. The proceedings, held in the open air on a conspicuous spot covered by green turf, are carried on within a circle marked out by twelve unhewn stones, representing the points of the compass, placed a few feet apart. In the center is a larger stone, also unhewn, called the "Maen Llog" or "Logan Stone," upon which the arch-druid stands facing the East. At each of the twelve stones a bard is placed to guard the sacred circle and there are others within the circle to take part in the ceremony. The stones are generally decorated with various plants, oak and ash foliage, corn, trefoil, vervain and mistletoe. In the execution of the ceremony the following rituals are observed:

The meeting is held in the open air; the bards form a procession to the circle. They are robed according to their respective colors, green, blue and white. This procession is accompanied by the harper, pennillion, singer, trumpeter, herald bard, gorsedd bard, chaired and crowned bards, chief musicians of other eisteddfodau and other officials.

In inaugurating the gorsedd the arch-druid recites the gorsedd prayer. The roll of the bards is then called. Then follows the ceremony of the sword.

The arch-druid holds a sword, half sheathed, in his hands. He then calls aloud three times "A Oes Heddwch?"—"Is It Peace?" and is three times answered "Heddwch"—"Peace." The sword is then sheathed. Various addresses are given, poems are recited and music played. Those who have successfully passed their examinations are then brought up, one by one, to be decorated and receive the nom-de-plume."

I should like to present a paraphrase of the above as suggestive to contest promoters: The meeting is to be held in the open air theater or in the great hall; the choruses form a procession to the stage. They are robed in white and black but wear small bits of their respective colors. Each group is accompanied by the pennant bearer, trumpeter, herald bard and chief musician. The procession marches to the music of the combined orchestras. In inaugurating the gorsedd, the arch-druid recites the gorsedd prayer. The roll of the choruses is then called. Then follows the ceremony of the sword. "The arch-druid holds a sword, half sheathed, in his hands. He then calls

aloud three times 'A Oes Heddwch,'—'Is it Peace?' and is three times answered 'Heddwch'—'Peace.' The sword is then sheathed." Various solo performances are given, choruses sing appropriate numbers, the orchestra plays. Finally, all present, chorus and orchestra under direction of the chief musician, conclude by rendering, "How beautiful upon the mountains are the feet of Him that bringeth good tidings; that publisheth peace."

## THE DEVELOPMENT OF BEAUTIFUL SINGING IN THE PUBLIC SCHOOLS

MABELLE GLENN

Today the general aim of music in the schools is to give every child an opportunity to develop into a being who loves and greatly desires beauty as expressed in music. Contact with beauty brings love for beauty. Therefore, the first responsibility of the music supervisor is to choose beautiful music for the singing lesson and the second responsibility is to see to it that every song is made a thing of beauty through proper tone and interpretation.

Strange as it may seem, many supervisors who lay stress on tone and interpretation when dealing with high school choruses give little thought to these things when working with little children. But forming an ideal for a beautiful floating tone is not the work of a moment so it should begin at the mother's knee and extend through the grades and high school.

Much depends on the speaking voice of the teacher. Have you ever known a teacher with a harsh, loud speaking voice to train little singers so that they gave genuine joy to a trained ear? These little expert imitators must have the correct example; hence the supervisor must take the responsibility of correcting the harsh speaking voices of teachers. What a responsibility this is!

The little child is largely imagination. If we tell him to make his songs float like balloons, like bubbles or like snowflakes in the air, we get immediate results.

The movements of the teacher do much in indicating the kind of tone desired. I have heard the tone of a class changed from beautiful floating tone to a harsh disagreeable tone by the change of the director's hand from an upward relaxed motion to a stiff downward beat.

Choosing suitable song material for kindergarten and primary grades is as important a task as is the choosing of high school chorus music; no one book contains songs all good or all bad. Any music teacher who starts on page one of any book and omits nothing, either lacks discrimination or lacks a conscience. Short folk songs lying high on the staff, with carefully chosen words, are safe. The content of a song has much to do with tone. Songs that "sparkle" vitalize a lifeless tone. Songs that "calm" overcome boisterousness. "Hushing" from the outside will never bring a floating, free tone. The urge for that must come from within. An imaginative teacher will find a way without continual "hushing."

Many music supervisors of today have the idea of light singing, but entirely too many are satisfied if the tone of their sixth grade pupils is the

same thin tone as that of second and third grade pupils. In retaining the second grade tone in sixth grade the "true balance" of a growing organism is upset. Spontaneous, free, floating tone which has become a habit in the first four grades should retain its purity but grow in brilliancy and strength in the fifth and sixth grades.

Of course, if children cannot sing pianissimo tones in any grade it is because their vocal chords have lost their elasticity through over-strain. Soft singing is the cure for all ills of the vocal organs, but this soft, thin tone of second grade is only a background to the tone that can be developed in the upper grades.

The song content should always influence the tone. The words of every new song should be read to create the atmosphere before the singing is attempted. The lilt of the poem has its influence on "lifting" the tone. Selecting the climactic phrases and picking out the important words in each phrase, help in building up in the minds of children in the intermediate grades a feeling for measure accent, phrasing and tone color. Children see very quickly the difference between monotonous straightline singing and singing which shows the charm of curves in phrasing.

Imitation is an important factor in singing. When pupils connect tones with a "sickening slide" it is because their teachers are not annoyed by it and, ten to one, it is because their teachers are guilty of the same sin against good singing.

It is most important that the elimination of errors does not come through "nagging." Joy and happiness relax muscles, thus improving tone. This work of correction is safe in the hands of the tactful teacher who is careful of her own tone and pronunciation.

#### PRONUNCIATION

Singing with a beautiful, floating, pure tone is not enough. The pronunciation of certain words can make or ruin a chorus.

Let me list bad pronunciation in common usage in the Southwest which must be eliminated before artistic singing is possible:

1. The tone cramping sound of a in such words as and, that, has, glad, etc.
2. An ugly u sound in the place of the short e in madness, gladness, etc.
3. Final er in such words as father, mother, lover, etc., must be changed to ahr.
4. The ugly "mewing" pronouncing of such words as down, now, etc., must be eliminated.

If a teacher is cognizant of the balance of importance of different words within a phrase the lilt of the rhythm will add much to the beauty. Example: Blow, *my pipes*, Blow with *melody* a *shrilling*. If the words or syllables in italics recede from the accent, the swing of the phrase is much more beautiful than straight line singing.

Recently I heard a children's chorus under a very musical director. However, he was an instrumentalist and not a vocalist. The tone was beautiful though it was marred at times by flat a's and prominent final r's. This director was so interested in proper attacks, that is, some phrases starting on

an unaccented beat, that an "and" or a "the" stuck out like a sore thumb. The importance of feeling the curves of phrases and the curves of dynamics within the phrase cannot be overestimated.

### BREATHING

The less said to children about breathing, the better. However, singing is beautiful or not beautiful according to the degree of breath control. The "hushed" singing of little children is bad because it is breathy. Light, floating tone of the right sort is not "eaten up" with breath. Tone that is surrounded with audible breath may be improved by pianissimo singing of long phrases on one breath. Sometimes we ask children to sing individually a certain familiar song, disregarding phrasing, singing as long on one breath as is possible without strain. A child who has a pure, floating tone, with no sizzle of breath surrounding it, can sing three phrases of America on one breath while the child with a hushed, breathy tone runs out of breath at the end of the first phrase.

If pupils sit in an erect yet relaxed position, occasionally standing for singing, and if they imitate good examples of phrasing, their breathing will take care of itself in most instances. At times a teacher may find it necessary to give a suggestion to an individual pupil such as, "Be careful that your neighbor does not hear you or see you breathe."

### JUNIOR HIGH SCHOOL BOYS

Through the first six grades the vocal training of girls and boys is identical. Pupils learn to use a floating head voice in the first three grades; in the fourth and fifth grades they use this head tone in either a soprano or light alto part, alternating for the sake of ear training. In the sixth grade voices are tested and found to fall into three classes: first soprano, with a high, light quality; second soprano, with a somewhat fuller soprano quality in a range from C to C; and alto with a richer quality and a range which extends to A below middle C. It is found that boys are as likely to test out for the high part as for the low in the sixth grade. Boy sopranos in this grade have voices with a purer, clearer ring than girls, as a usual thing. The teacher must listen constantly for anything that resembles forcing on any part. Singing off pitch is one of the first signs that some one is forcing or using tight muscles. There is as much danger of forcing on one part as on another, though the forcing on highest tones and lowest tones is most easily detected.

The vocal problems of boys and girls are so different in the seventh, eighth and ninth grades that many think it advisable to have boys in classes by themselves. In Kansas City we have found boys' classes most satisfactory. Our classes of boys, numbering from forty to eighty-five, have always developed into satisfactory four-part choruses.

We have boys entering 7th grade in junior high school at ten years of age, but the average age is eleven and a half. Usually boys from ten to twelve either sing soprano or alto (a soprano not higher than five line F and an alto not lower than middle C being perfectly safe.)

At thirteen these lovely, floating, high voices should be coaxed down a few tones, though the same quality should exist. We start exercises no higher than four-space E, carrying the quality down the scale, first with humming, then with a loose loo, and later with the syllable nah, on scale or chord exercises. This soprano quality of the eleven and twelve year old boy will develop into a light alto at thirteen and into a rich alto-tenor at fourteen or fifteen.

The range of the alto-tenor of fourteen is likely to be from two line G to G below middle C. At fifteen the same boy reaches E below middle C and retains a light tone on G above middle C. The junior high school bass sings only a few tones lower, his easiest tones being in the C octave.

When a boy voice is led into the man voice through careful use, there is no "break" and therefore no cessation of singing.

I feel that regular vocal exercises to prevent stiffness are not only desirable but necessary through this period if the boy's voice escapes a "break." The "break" is usually the result of abuse. Through loud talking and laughing and tight singing in the school room the vocal muscles are strained to a collapse.

When boys ten to twelve who possess beautiful, light soprano voices are allowed to force their voices down to a low part just because they are boys, a hoarseness is sure to follow. This hoarseness is taken as an indication of the approaching change and soon the boy himself becomes dissatisfied with his efforts and stops singing.

Many teachers, lead astray by the name junior high school, have been too anxious to make these small boys into high school students.

If vocal ideals are built up in the first seven years, a boy will be sufficiently intelligent through the period of voice changing to watch his own voice. It is a most usual thing to have a boy say, "I believe I had better drop out on B now," or "I am not quite ready for that low F." Of course, the teacher must not shift responsibility, but if she has been a real teacher she will have trained many helpers.

#### ENSEMBLE SINGING IN HIGH SCHOOL

Choosing songs from the best choral literature within the vocal range of high school pupils is a very important step in the right direction toward improving our high school ensemble singing. The vocal committee of the National Conference is compiling such a list which I am sure will be welcomed by all supervisors.

The director of high school ensemble singing should be a thoroughly trained vocalist but he must be more than that. He must be a musician in the sense that he has acquainted himself with much music literature, as performed by artists in all branches of music. Through such an acquaintance he grows in the appreciation of balance in dynamics, tempo and tone color necessary for artistic choral singing.

Vocalists have been all too slow in realizing that a director of vocal ensemble must know more than method of tone production and diction. It is rather a condemnation of vocalists that most of the choral directors in

America are instrumentalists, not vocalists. Let me suggest that America's choral music might be of a higher order if vocal specialists, having fully qualified as all-round musicians, assumed more of the responsibility of choral direction.

Let me prophesy that in the next ten years great advancement in interest and achievement in ensemble singing among adults will follow the splendid beginnings in the schools today.

## THE CULTIVATION OF DISCRIMINATION

PAUL J. WEAVER, *Director of Music, University of North Carolina, Chapel Hill, N. C.*

My subject is the most important one in education, in education as a whole as well as in music education—the *cultivation of discrimination*, or the paramount necessity for *the development of good taste*.

When you and I were young (Maggie) our school principals and superintendents and boards of education were interested in nothing but the three R's, which they considered the primary essentials, the groundwork, of education. Our officials are still interested in the essentials of education, but the experience of the years and the demands enforced by the ever-increasing needs of modern civilization have resulted in a great broadening of viewpoint as to what the real essentials of education are.

Today educators are interested primarily in the *development of attitudes* in the child. I have a friend who is the mother of five children; she has never told them in which hand to hold a fork; she has never told them not to wipe their mouths on their coat-sleeves; instead, she has surrounded them with concrete examples of how decent people live, and has instilled in them a natural desire to do the decent thing just because it is decent. In other words, she has built up in them an attitude of decency, and this attitude in itself has brought about the desired results in a perfectly normal, natural, unaffected manner. That is real education! It is that approach which is more and more becoming the avowed objective not only of the leaders but of the rank and file in our educational thought in America today.

It is natural and, indeed, inevitable that the arts should play a large part in this educational movement. And of all the arts, music has inevitably been the most important. The causes underlying this preëminence of music among the arts in education will be dealt with in a moment; proofs of the preëminence may easily be seen from the facts that (1) the inclusion of music study in the curricula of our public schools is well-nigh universal; (2) in a large number of our cities the music offerings have reached the point of thorough vocational training; (3) a large percentage of our universities and other institutions of higher learning accept high school music credits on entrance requirements and (4) offer a liberal supply of instruction in music, often leading to specialized degrees.

It will be worth our while to consider for a few moments the reasons why music has such an important place in education. These reasons are to be found in an analysis of the subject itself.



In the first place it should be clearly recognized that music plays a dual role in life; it exists for its own sake, as a fine art; and it also is used, more frequently and more generally than any other agency, for the enrichment and enhancement of many attitudes which have nothing to do with music as such—witness the use of music in worship for the expression of man's religious feeling; witness the use of music in building up the morale of an army in time of war, or for the building up of enthusiasm for a political cause or a civic movement, etc. As subject matter in education, then, we must constantly think of two distinct things—music education as such, and education in other subjects by or with the help of music.

From one standpoint, we would analyze music as having three traits which are immediately apparent—universality, versatility, and power. By “universality” is meant a remarkably wide appeal to practically all mankind. Greece showed a national interest in sculpture during the age of Pericles; Italy showed a national interest in painting in the 15th and 16th centuries; but never in the history of any art has there been the universality of interest which is shown today in music in the entire Western world. By “versatility” is meant music's adaptability to practically every emotional experience of which man is capable—love or hatred; joy or sorrow; religious exaltation or animal passion. By “power” is meant music's ability to make the emotions poignantly real, music's ability to replace an undesirable mood with a desirable mood. David brought comfort to the heart of King Saul; Orpheus made the trees bow down and weep—and neither of them did it by reciting the multiplication tables.

From a second standpoint, we would notice how distinctly *personal* musical experience must be in order to be of any value at all. Music is a fleeting, an evanescent art. It is not stationary; it does not “stay put” so you can look at it and examine it; motion is the very essence of music, and if we are to experience it at all we must catch it, individually and personally, in full flight. Moreover, music is essentially untranslatable—a statement true of all the arts, but most true of music. You may look at a painting or a piece of sculpture, weigh its elements in your mind, discuss it with your friends, put its essential qualities into words which can be understood; but when you want to discuss a piece of music you find yourself in an unexplored maze, where confusion in terminology, differences in perceptivity and in subjective treatment, and other difficulties make it impossible for you to explain music even to yourself in any abstract way, in any way other than through the re-creation rather than the translation of the music itself. I know a girl who divides all tunes into two groups: those she doesn't like are “rotten” and those she does like are “cute.” Most of us can improve on her descriptions a bit, but the difficulties are really great.

From still a third standpoint we should classify music under two general headings—that which makes its appeal directly to our senses, and that which makes it appeal to our intellects. Under the first heading, music whose qualities are essentially *sensuous* and which makes its appeal primarily to the emotions, we should include the crude music of primitive peoples; nearly all folk music; most of the music of the romanticists; most programmatic

music, tone-poems and modern impressionistic music; and the so-called "popular" music. Contrasted with this is the type of music which appeals to the intellect—the sort of music written by the classicists, in which musical thought is expressed for its own sake, though demanding of the listener concentrated attention and genuine intellectual effort. It should not be assumed that this intellectual type of music does not also appeal to the emotions; quite the opposite! The play of the intellect should, rather, heighten the emotional content.

I feel that in our schools we are failing to make this distinction and thereby often defeating our own ends. We should realize that music which makes its appeal to the senses does not require study; all it needs is a *hearing*; in fact, the *study* of such music often devitalizes it and even kills it. On the other hand, we are not doing what we should do, and easily could do, to teach our students how to understand the type of music which appeals to the intellect. It is *this* type of music which we *should* study!

An understanding of the functions and qualities of music as they have just been briefly outlined is the surest guide to the development of *good taste* in music. It is not easy to prescribe a set of regulations by which one can judge the goodness or the badness of a given piece of music. Of course the safest guide is the weight of intelligent opinion; but if I must give my own judgment on the worth of a piece of music, I think of questions like these:

Is it a piece of *honest* work, with a definiteness and purity of expression which make it ring true?

Does it show originality in thought and expression?

Does it have spontaneity and ease?

Is the thought concretely expressed, with reasonable centration and economy of expression?

Does it have a logical structure and development as to form?

The chief concern of all music education is the cultivation of discrimination. The process necessarily starts with the teacher; unless he has good taste in music, unless he can discriminate between the good and the bad in music, he has absolutely no right to teach the subject—he is doing himself an injustice, and he is giving the children something which is much worse than no instruction at all. Many a town would be better off for a few first-class funerals among its music teachers; and many a music teacher would be infinitely more of an artistic success if he were a brick-mason or she were a laundress.

When the teacher does have the power of discrimination, he almost inevitably imparts it to his pupils. As a matter of fact, the good in music is sure to win out if given the chance. A colleague of mine has been experimenting along this line; he chose about twenty pieces of music, ranging from very good down to the very cheapest, poorest type; he had groups of children listen to all of the pieces, and vote as to which they liked best; then for about two months the children listened each day to really good music—not the test pieces, but other examples of good music; at the end of two months, the original lot of twenty pieces was again listened to and voted upon. This experiment was repeated with several groups of children, and

each time the standard of taste of the group was considerably raised, not through any formal instruction at all, but simply through the hearing of nothing but really good music. Many of us have had personal proofs of the same thing; again and again I have seen college boys who were completely illiterate musically develop a real sense of discrimination of the good in music, simply by intimate and constant contact exclusively with good music.

Ernest Newman, the distinguished music critic, has said that the difference between good composers and bad ones is that it takes the former a long while to be discovered, and the latter a long while to be found out! Time is, truly, the real test. If I were to sing for you "Yes, we have no bananas," I'd probably be shot before the end of the chorus. But that probably wouldn't happen if I sang "Where-e'er you walk"—even with me doing the singing!

Never before in the history of the world have we had such opportunities for the constant hearing of fine music. This is due largely to the phenomenal development of the sound transmitting and reproducing machines—the radio, the reproducing piano, and the phonograph. The radio is too new to have established an unquestioned place for itself in education; the experiments which are being made in America and abroad indicate the possibility of great developments along this line. On the other hand, the educational value of the reproducing piano and of the phonograph are so great as to be almost incalculable. Through these instruments we can now hear, anywhere we are, whenever we want it, repeated as often as we wish, practically all of the world's great music.

These instruments, used wisely by wise teachers, will greatly hasten the day when our children will desire only the best in music; when we shall distinguish between the pseudo-pathetic and ultra-tragic passages of a Tschai-kowsky and the real poignancy of his *Andante Cantabile* for strings; when we shall distinguish between the dynamic buoyancy of Till Eulenspiegel and the banality of some of Strauss's latest works; when we shall discard the third-rate melody of Gounod's *Ave Maria* and take our joy in the original Bach on which Gounod dared try to improve!

There are many ways in which the music teacher, whether he be private teacher or public school teacher or any other of the 57 varieties of music teacher, should apply to his own work the principles discussed in this paper. Let me indicate a few of them:

First, as to interpretation:—

(a) Rhythm is a basic element in all music. Rhythm has, in its final analysis, three correlated aspects: first, a regular pulsation of beats in a given metric pattern (there is simply no excuse for the music teacher who fails to give the correct time values to such things as the end of a phrase, or who ignores the difference, for instance, between a dotted-quarter-and-eighth and three-eighths-in-triplet); second, "the *flow* of the rhythm" (there is simply no excuse for the music teacher who pounds out the first accent in every measure and who fails entirely to consider *phrase* accent and the counterbalancing of phrases as a whole); third, those subtle effects covered by the word "nuance" (there simply is no excuse for the music teacher who treats rhythm merely with mechanical accuracy, or, on the other hand, for

the music teacher who distorts rhythm in an attempt to make it yield to exaggerated dynamic effects, such as the long holding of a given chord just because it happens to have a fine barber-shop effect). In brief, rhythmic effects must be treated in a sane, reasonable, *musical* manner.

(b) Tone quality is a basic element in music, whether we consider vocal music or piano music or violin music or any other sort of music. May Heaven forgive my friend who directs a college glee club and who chooses his men on the basis of which one can sing the loudest! May Heaven also forgive the school teacher who makes a high school boy sing with the so-called "soft" but really emaciated and lifeless tone which one might reasonably expect from a second-grade boy but which is unreasonable for a high school boy! May Heaven forgive the piano teacher who teaches nothing but notes and rhythm, who completely forgets that the piano may sing or may sob or may shout with joy!

(c) Balance of tone is a basic element in all music—except in the unaccompanied solo voice, which one hears comparatively infrequently. If you are a piano teacher, you should guide your pupils in an easy, natural balancing of melody and accompaniment, and in a nice discrimination between passages in which the harmonic element is of primary importance and passages in which the harmony simply acts as a background. If you are doing choral work, you should seek not only a balancing of part against part, but a blending of all the individual voices in a given part into a single composite tone—the world's worst chorus member is the town soloist!

Second, as to the actual choice of music used:—

In my opinion, the majority of our music teachers are satisfied with music which accomplishes immediate purposes but which is short-lived and worthless in the long run. But, really, music which will not stand the test of time, the test of constant use and constant repetition, is not merely worthless—it is worse than worthless; it is actually bad. Our market today is flooded with music which isn't worth the paper it is written on. Last week I examined fifty songs which had been sent to me by publishers; I threw away forty-five, and kept five in my library as being worth future use. In 1925, 22,500 compositions were sent to Washington for copyrighting; of those 7500 were actually copyrighted that year, and most of the 7500 are already dead and buried. Dr. Carl Engel, chief of the music division of the Library of Congress, estimates that at least 80% of the music published in America is worthless trash—"not only worthless, but *harmful* trash; for a great deal of it acts like a poison that devitalizes us musically, that retards the musical advancement of our nation."

You will rarely if ever find a school music book which does not contain some good music; and you will rarely if ever find one which does not contain some bad music. For this very reason, I am opposed to the exclusive adoption of any one book or series of books, for the teacher who is doing a good job has to use good material from many sources. The music teacher or supervisor must be able to distinguish between the good and the bad, if he would be a successful and honest teacher.

In similar manner must the piano teacher, or the voice teacher, or the violin teacher choose the worth-while music from the great mass of available material. A mediocre piece may seem sufficient for some immediate need; but if you will search and if you will study the literature you will always find a really fine piece which will be much better for the immediate need and which will leave a lasting "good taste" in your mouth and in your ear.

I believe that we should rarely, if ever, use a piece of music unless it will stand the test of constant use for at least five consecutive years with continued effectiveness from the standpoint of the teacher, the performer and the auditor.

What is the secret of it all?—In one word, STUDY. Familiarity breeds love and respect, as well as contempt. If we are familiar with nothing but the good, we like it; and if we are familiar with nothing but the cheap and tawdry we like that. But the moment we become acquainted with both the cheap and the good, familiarity with the cheap thing breeds contempt for it, while familiarity with the good thing breeds a love for it, a respect for it and a taste for nothing but what is good. Such familiarity and intimacy can come only through constant and incessant and searching study—and in that one word lies the open sesame to good taste.

### PROGRAM

Wichita High School Band,  
Raymon H. Hunt, Conductor.

Marche Heroique ..... *Saint-Saens*  
Invitation to the Waltz ..... *Weber*  
Two Sketches from the Orient ..... *Cecil Burleigh*  
Under the Spanish Flag—"Cubaland Suite" ..... *Sousa*

### INVOICING INSTRUMENTAL INSTRUCTION IN THE PUBLIC SCHOOLS

MILFORD L. LANDIS, *Supervisor of Instrumental Music, Tulsa, Oklahoma*

Successful business concerns have long recognized the necessity of taking a yearly invoice. We are fortunate in being able to get temporary releases from our class room responsibilities for these few days so that we also may profit by a period of invoice. I like to look upon the opportunities which present themselves at our Conferences in this light. When President Kendel asked me to prepare a paper on the training of bands in the public schools, I could not refrain from being so presumptuous as to suggest a title for the paper which would permit me to indulge in some opinions which I have held for some time. They are just that—mere opinions, which you are privileged to accept or reject in the face of the arguments advanced in support of them. It would be entirely too egotistical to hope that any of them would

be accepted as conclusive. It will be adequate satisfaction to your speaker to hope that they may provoke some thought on current practices. One hesitates to find fault with or to suggest improvement of the established practices of a going concern. Instrumental music, viewed from the standpoint of nationally known high school bands or orchestras, is certainly a going concern. No specific reference or comment need be made concerning the almost miraculous recognition these organizations have achieved for themselves during the past five years only. This record is common knowledge.

What is instrumental music in the public schools which we are now proposing to invoice? I conceive the instrumental music curriculum of a public school system to be one which provides for the balanced instruction of all of the instruments of the symphony orchestra and symphonic band, and a similar provision for those students who wish to study piano, correlated and articulated as to promote a rational scheme of public school music education. As the ambitions of various teachers, supervisors, and directors of music education departments in public school systems vary, so also varies the emphasis placed upon certain component phases of this great elementary school subject. This is inherently wrong, and must sooner or later wreck the whole subject. One can see growing evidences of the coming of such a condition by a mere study of the frequent contests. Expenditures unwarranted and wholly out of proportion with the education derived from them are being made periodically for the sole purpose of establishing the supremacy of quality of a special and only a component part of music education. This is unfair to those other component parts of the whole scheme which cannot fail but suffer in the matter of equipment, faculties, and supplies so necessary to the success of the complete subject. While it is true that instrumental music in its present status is the success which it now apparently is as the result of such advertising and propaganda, I believe the time has come for a gradual tightening of the reins, so that we may guide it properly into its correct gait and track. One other matter should be cited here also. The growing tendency between teachers of various phases of this subject to seek supremacy within a single school system for their special subject is another case in point to the effect that as that spirit grows so the success of the whole degenerates. One might continue with minor matters of a similar nature which can lead to no result other than the one I have prophesied. To summarize on this point, we need to cease looking upon our work as a matter of training bands, training orchestras, or any other ensemble for which we have a special fancy but to develop the whole field of instrumental music. We need to invite a closer sympathy of vocal teachers. We need to insist upon a broader knowledge of the subject of music education by all of our music teachers, vocal and instrumental alike. In short, we all need to develop a keener sense of professional attitude; a keener understanding of what the other music teacher teaches, and how and why; a keener understanding of what effect that teaching will have upon later teaching; a keener appreciation of how our work articulates and correlates with

what has gone before and what is to follow. We need to fill our courses with tangible educational value of the kind which even the layman can understand.

For some years now, there has been a Standard Course of Study for vocal music. This course was sponsored and prepared by our National Conference. I am not informed as to whether it is being followed in whole or part by any great number of music departments in public schools, but I am confident of the fact that it has been a guiding hand for many supervisors and directors of public school music departments who have wanted to proceed with their task, educationally. It has provided a respectable and dignified attitude toward a very definite responsibility which vocal teachers and supervisors have assumed. It is perhaps true that it took three quarters of a century to evolve this course and was then adopted only after considerable reservations on the part of those who had a hand in its preparation. This fact alone is one of the many that should provoke us to a similar effort for instrumental music. By and large, most of us are proceeding on a very intangible basis. Our efforts, in many instances, are pure experiments, not altogether without value but not so guided by sound investigation and study as to be productive of the most fruitful results. In the face of this proposition, let us consider some of the most elementary problems.

When is the proper time to offer instrumental instruction? Shall there be instrumental classes or beginning bands and orchestras? Can the kinds of instruments upon which instruction is to be offered be limited, profitably? Shall there be a homogeneous or a heterogeneous grouping of instruments in classes? How many times each school week shall these classes be taught? To what extent shall the vocal instruction previously taught prepare the student to enter the instrumental class? Shall vocal instruction cease when instrumental instruction is begun? What degree of progress shall be expected at the various stages of public school progress as defined by grades, such as 5A, 5B, etc? These, together with many minor problems, confront us constantly. There is no guide for the teacher who is about to introduce instrumental music, except as it is found in the scattered writings of those who have gone before and have tried certain ways and means, perhaps temporarily successful, perhaps abandoned since then. The summer schools, and a few winter or full time schools are making a valiant effort to concentrate this material and present it, but even here it is sometimes shackled by the idiosyncratic theories of the pedagog. Perhaps I can do no more than place myself in the very position which I have criticized if I attempt to answer some of the questions which I have raised. Before doing this, however, I feel obliged to add one other thought. Any architect who aims to build a certain building conceives the thing as a whole at first and then in detail later. He proceeds to draw plans and specifications; he sets up various machinery and employs certain help to promote the project which he conceived as a whole. In other words, he has first a desire to accomplish a specific result and he provides himself with the proper conditions with which to accomplish that result. To be sure he has made certain studies of other buildings and the methods employed in their construction and completion and he uses that

study as a basis for certain conclusions which he makes for the success of his building.

Assuming that this is what we are now doing, let us consider again what it is that we are setting out to build; it is a curriculum and course of study of instrumental music to be used in a public school system, correlated with other school subjects, and so articulated as to form a component part of a whole subject which we shall call music education. We recognize certain perceptive limitations in pupils who are to conclude their public school education with the senior high school or junior college as they are affected by other school subjects, and therefore we need to recognize these same limitations in music. I am not prepared to say where the limitation is in music, any more than an architect can safely say how high a building may be built. This much we can safely say however, that, in order to satisfy what we know to be the best in instrumental music, we are going to build a complete symphony orchestra and a complete symphonic band in the highest school in the public school system. If we can interest enough students to make it possible, we will have two organizations of each kind.

Now to go back to the beginning. I believe that the proper time to offer instrumental instruction is in the fifth grade—5B grade, to be specific. I believe that we have a right to expect vocal music instruction to have so familiarized students of this age with the necessary theory that immediate transition can be made without an entirely new concept of music notation being necessary. I believe that we have a right to expect also that the appreciation course has so functioned that students in this grade have an understanding of the various kinds of instruments so far as their appearance and tonal quality are concerned. I believe that all instrumental instruction from this point through to the 7B grade or first year in junior high school should consist of heterogeneous class work with two exceptions, which I will come to presently. I believe that by proper motivation, publicity and previous music instruction, the kinds of instruments upon which lessons shall be offered can be limited, profitably, to the following kinds: violin, viola, cello, clarinet, flute, cornet, trombone and drum. Many of you think that there will be few enrollments on viola, cello, clarinet and flute; but this is not the case when what has gone before is actually taught. There may be fewer pupils who will be prepared to study cello than any of the other instruments mentioned because of its size only. I cannot hear the designation "violin classes" without a feeling that we are creating in the minds of prospective pupils an individual attitude instead of an ensemble attitude toward their instruction. In the matter of winds, I know it to be true that as soon as all of the prospective pupils knew the limitation on the number of saxophones needed in the symphonic band there was an immediate willingness to accept the advice to study clarinet. This same principle applies to any section of the orchestra or band but it must be presented before instruction is begun or immediately when prospective pupils are met for the first time. Such matters as the purchase of the correct kind and quality of an instrument can be handled with the same psychology. The two exceptions to heterogeneous groups of instruments in the same class, are flute and



drums. I know that flutes in the hands of beginners have such a delicate tonal quality that in classes with other wind instruments, they are practically lost. While drums can be taught on silent practice pads, the problems involved in teaching this subject are so much different from all other problems as to make it necessary to segregate them in separate classes for some time.

I believe that vocal instruction can be dispensed with when instrumental instruction begins because to some degree each instrumental lesson should of necessity be partly also a singing period. This plan would make it possible to schedule instrumental classes in a rigid elementary school curriculum without encroaching upon the time to which teachers of other subjects are entitled and would in many instances obviate the lack of coöperation, respect and good will which we sometimes fail to get from teachers of other school work simply because we encroach upon their time. Remember this is a music education program that we are setting up and therefore should provide for proper time for all things musical which we are going to teach. It is decidedly unfair to think that vocal music is of such paramount importance that students who provide themselves with instrumental equipment should be obliged to take both vocal and instrumental music at the expense of some other school subject which does not articulate with either vocal or instrumental music. The place for articulation here is in music. The degree of progress to be expected in these two grades of classes fits splendidly into our understanding of the development of harmony in music.

Let me illustrate just what is meant by saying that from 5B to 5A is the period of unisonal playing; from 5A to 6B is the period of two part playing; from 6B to 6A is the period of three part playing; and the period from 6A to 7B is the period of four part playing. Each period must contain sufficient material to insure the easy progression to the next period.

The first year of junior high should provide a transition period. That is to say, all students should now be placed in ensembles of such sizes as can be handled efficiently by one instructor. These ensembles should not yet be considered as a band or orchestra but should be large ensembles in which the following study would be undertaken with appropriate materials: some of the best violinists should be encouraged to study double bass and cello; some of the best flutes should be encouraged to procure piccolos; some of the best clarinets should be changed to oboes and bassoons, other clarinets to saxophones; some of the best cornets to French Horns, Fluegel Horns, and trumpets; some of the trombones to baritones and tubas. The drums should be brought in now and bass drums, cymbals, tympani, bells, xylophones and other percussion accessories should be taught. The materials should provide for this grade some concrete problems to be met with in reading and playing commercially printed music editions for symphony orchestra and symphony band, such as melody supported by accompaniment only; certain abbreviation marks and signs; the interplay of family of instruments upon family on the same or different themes.

As a whole this period should be devoted to a complete transition from a vocal attitude toward music to an understanding of the complexities of instrumental music. I do not mean that that regard for tonal quality, correct

phrasing, correct intonation and those other qualities which the vocal prerequisite and its subsequent study as a part of the instrumental work shall have accomplished for us shall now be discarded, but, rather, that enough effort has been devoted to the development of this phase of the work so that we must now do bigger things in which we are going to face entirely new problems, the solution of which will depend entirely upon how well we have developed the qualities just mentioned. In other words these attributes will have to be carried on now unconsciously while we are consciously mastering new difficulties.

I want to back track just long enough to bring out the experience which I know must be common with all of you, viz., that remarkable progress which some students will make over others. It is the old shoe of individual differences about which we are hearing and seeing so much lately. This problem challenges the instrumental instructor more in my estimation than any other which he faces, and the remedy which I suggest for it is the one which provides the change from the foundational instrument, which has been comparatively easy for the students we are considering, to those instruments which are generally considered to be the most difficult. This makes it possible for all students to be working up to their individual level of achievement and at the same time insures the greater and more perfect ensemble which is to follow. I hear you think—this is all very well, if it can be made to work. It can be made to work if you want it to work. The seed for this condition must be laid in the Kindergarten and must be followed by the successive steps which lead up to the time when you get these pupils in the 5B grade. Let me ask you one question which will have a bearing on the problem—how many boys and girls in your first grades know that you have a good orchestra and band in the senior high school? In the smaller communities this may be more common knowledge, but how about the city child? I have found 9th grade junior high school students who have been only sub-consciously aware of the fact that there is a band and an orchestra in the senior high school to which they were about to graduate. How can these first grade babies know about these things best? By hearing and seeing them. They can be most effectively heard and seen in their own, the first grade, environment. In other words, the high school groups must be taken to them.

We left off with the advent of the eighth grade. What is the junior high for? So many folks have attempted to settle this question that my effort would be preposterous. Suffice it to say that it is a place to experiment, a place to try many things in an effort to find the right thing for each individual. Again we are confronted with the individual difference problem. Some pupils will recognize this experimental opportunity and in instrumental music will take some band and some orchestra work. In our building program, we have set up a program which includes a complete orchestra and a complete band for the eighth and ninth grades of junior high. There will be some students who will be violently opposed to taking one or the other of these courses. In their own limited way they have formed a conclusion that the band is the only course for them; or vice versa, that the orchestra is

the only course for them. This spirit destroys for them the whole purpose of the junior high school and it is our business to use our Super-Vision and decide for them or help them decide how many semesters they will experiment with band and how many with orchestra. This is another problem that challenges the best effort of any instrumental instructor.

This is one reason for saying that both band and orchestra in the junior high school need to be instructed by one person. This person needs to be an instrumental music instructor, instead of an orchestral conductor or a band director. The materials for these two grades can be standardized.

There is only a certain amount of literature that can be covered in this time and it should be selected, edited, bound and prepared with the same care that goes into the selection, editing, binding, and preparation of any similar public school text. This material should have such supplemental additions as to provide material for the various kinds of public performances that these groups will be called upon to render. The meat of these two years however should consist of the text mentioned which would contain such literature, selected and edited and graduated in technical and perceptive difficulties, and to form a part of a full five year program to culminate in the last year of the senior high school symphony orchestra and symphonic band. One might write another paper discussing merely the considerations which should enter into the selection of the material for such a program together with necessary points to be considered in the editing and binding of it.

After these same students have had two full years of experimental work in both nearly or altogether complete symphony orchestra and symphony band, they are prepared to graduate to the senior high school. It is becoming increasingly more necessary for first year high school students to determine upon a definite course of study immediately upon their entrance. Those who fail to formulate such a course at this time find themselves in continuous turmoil as their aspirations to enter certain walks of life, or to pursue a course in some institution of higher learning, materialize. It is at this point again, then, where we need to counsel them vocationally and avocationally, and thereby make them understand that they must make a choice of one of the two symphonic groups in the high school. Those who have failed to develop average ability in their previous study should be kindly advised to pursue some other cultural activity which may not have been offered previous to high school. These students are not lost to us and all of their previous training has been of benefit to them, appreciatively, if we make clear to them the economic attitude with which we are advising them.

The materials for the high school period of three years should again be standardized. It would be considered preposterous for an English course in a senior high school to include only studies of Shakespeare, and while this may be a tremendous exaggeration it is nevertheless true that instrumentally we sometimes do that very thing, study only Shakespeare, to the total exclusion of other authors and forms of writing. I am sure that you understand what I mean when I confess that a graduate of mine who is now a member of a civic symphony orchestra trombone section, when asked what

the orchestra would play on the eve of the concert, while going to the theatre in which the concert was about to be played, could tell me nothing about the names of the compositions to be played, nothing about the composers, and nothing about the form of these compositions that would give me a clue to further our conversation. That boy had learned to play some notes on trombone but that was the full extent of his instrumental music education as he got it from me through three previous years in high school. How many folks are willing to make a similar confession? Are we teaching music or are we just teaching students to play notes? I know that this is all I have been doing and I am going to change it. This leads me to my concluding thought.

In what status do we find instrumental music materials? I have reference now only to those forms in which we use the printed page of music as our texts. I need not comment upon the fact that manufacturers have supplied us with instruments within the reach of the average family purse; that many publishers have been willing to risk a tremendous loss by preparing pioneer methods and materials, and that they are still willing to break away from antiquated practices in the matter of editions, numbers and kinds of parts to single compositions and folios, as was evidenced only too strongly by the recent activity of the Instrumental Affairs Committee. I cannot refrain from becoming a trifle belligerent in my attitude regarding this matter even though I know that this sort of attitude is not productive of results. No special blame rests upon any individual's shoulders. I do not think that I could write what I think we most need, even though I think I know what that is, in bulk. Perhaps the greatest handicap that we have is the fact those who can write what is needed are too busy teaching, and those who are not teaching cannot write because they have no understanding of what is needed. Another handicap is the fact that as yet there is no accepted standard of procedure which would insure the success of a method or series of materials if they were published to supply such a procedure.

A case in point is the publication of band scores. I have spent many, many hours of my personal time which should be used for rest and recreation in the preparation of manuscript scores of compositions which I wanted to be able to present to my students in the most satisfactory and economical manner possible. Yet I find in talking with other instrumental teachers occasionally that they are not even informed that full scores can be bought for some few band compositions, and if they are informed they expected to get the score for a nominal fee or price. Let me urge the point right now, that we teachers need to encourage the publishers by taking advantage of the opportunities which they are creating for us if we expect them to continue with the opportunities. There is not a school band library in the country that can afford to be without the scores which have been published so far. I am sorry to see that one very important addition to band literature has been discriminated against by providing it with a synoptic score when the orchestra edition of the same enjoys the company of a full score.

As a general thing, the orchestral literature has been provided abundantly in the proper form for school purposes, but on the band side it is as yet a

sorry state of affairs. One needs merely to study the various public programs of school ensembles to see that this is true. We need higher ideals concerning the artistic possibilities of the band ensemble. This group has long since outgrown its bally-hoo, foot-ball game noise-making progenitor. It is entitled to the profound effort of the best musical talent which we have because it is the only single musical endeavor in which the school systems of America can claim to have had a major influence in bringing about a dignified acceptance of a new musical idiom. True there have been bands of symphonic proportions and possibilities before school bands entered the field; but it was left to the school band movement, or better, to the instrumental music movement in the public schools, to bring this new organization to its present stage of recognition. And it is still a great experimental laboratory in the science of the union of sounds. The orchestra was well established long before instrumental music in public school curricula occurred to anybody, and hence the instrumentation today is a mere copy of that established long ago. We can do things with band ensemble in the public school which the professional class cannot afford to attempt. We can try grouping after grouping of instruments until we are satisfied with the results and have these groups for definite periods of research every day at no cost whatsoever, whereas the cost to professionals would be prohibitive at the outset. In other words, the public school instrumental department of music is the laboratory for band ensemble development.

But I am getting away from my subject. We started to discuss materials. To glance at the glowing advertisements in the music magazines as they are published from month to month and not be impressed with a desire to have a copy on approval for inspection and study is to admit lack of interest. We are being swamped with new materials, particularly in the field of beginners' methods, all of which possess some very fine points, many times written to supply a need in a particular locality; but hardly any of them usable everywhere. One cannot refrain from eulogizing these many efforts to supply a very needy field; but has it occurred to you with what flimsy covers and bindings these methods are being tendered to boys and girls who need very much more durable materials if they are expected to last until the last pages have been studied? The contents have been condensed to the point where there is a mere suggestion only of a music text. All that seems to be necessary to prepare a student to leap from a fifth grade beginning class into a full fledged symphony orchestra or symphonic band is found on approximately fifty sheets of octavo size paper, much of which contains printed matter which the student rarely reads and oftener cannot understand when he does read it because of the mature language and phraseology which is used. We must get down to the age and understanding of the child we are going to teach. What understandable reading matter is present is frequently hidden away in some obscure corner or cover page where its importance is certain not to be recognized.

Let it not be assumed that the size or binding of a text is the only vexing condition. While these are important matters, it is the content within the

covers that is so often disappointing. Apparently there is still a difference of opinion as to what tunes and what exercises and when and how these two means shall be used. We have had armies on both sides of the fence and so I am surprised that no one has straddled it and has given us what I think we really need, namely, tunes sugar-coated or disguised as exercises. And so one might continue finding fault without offering a remedy. This is a very delicate subject in some quarters and perhaps the less said about it the better. We will continue to look for just the right thing, however.

## PROGRAM

The St. Cecilians of Tulsa Oklahoma  
George Oscar Bowen, Conductor

Invocation to St. Cecilia .....	<i>Harris</i>
In These Delightful, Pleasant Groves .....	<i>Purcell</i>
Three Indian Songs .....	<i>Lieurance</i>
Hear Thy Lover's Cry (Omaha)	
Wi-um (Pueblo Lullaby)	
By the Waters of Minnetonka (Sioux)	
Golden Rod .....	<i>Leps</i>
Dreams .....	<i>Wagner</i>
In the Boat .....	<i>Grieg</i>
Soon I'm Goin' Home .....	<i>Bliss</i>
The Last Night .....	<i>Clokey</i>

## THE MELODIC APPROACH TO MUSIC

W. OTTO MIESSNER, *Chicago Musical College, Chicago, Illinois*

At first thought, the title of this treatise sounds as redundant as "The Story Approach to Reading" or "The Picture Approach to Drawing," or "The Song Approach to Singing." Nevertheless, the teachers of but a generation ago would not have been able to grasp the pedagogical significance of any of these statements. For those were the dull, dark days of childhood when Reading was approached through the alphabet, when Drawing was advanced through geometrical forms, when Singing was introduced through the C major scale. Learning was a painful process, aided and abetted by the birch rod. Exercises, studies and drills constituted the daily school-room routine. The subject was all-important. Mastery of facts and symbols were prime considerations. The natural interests, attitudes and reactions of children received little or no consideration.

### THE LAW OF MOTION

But the world moves. There was a day, not long distant, when this simple statement was an act of heresy. Even today, there are people and sects in America who insist that the earth is flat and stationary; but most of us know better. Indeed, the modern scientist tells us that not only do the suns and the planets revolve and travel in orbits at terrific speeds, but that

all matter, solid, liquid or gaseous, is composed of molecules, atoms and electrons that are in constant revolution. Not only is motion the law of life, but apparently it is inseparable from existence.

#### RHYTHM OF THE ARTS

Eternal rhythmic motion, then, is the supreme law of the universe. This rhythmic law is notably evident in the arts. Traditionally, these have been classified as the static arts of Architecture, Sculpture and Painting and the moving arts of Dancing, Poetry (or Drama) and Music. But the spatial arts cannot be conceived except through the medium of motion, that is, the act of following "significant form" as determined by their rhythmic lines extending in space. Thus rhythm, or *time*, becomes the "fourth dimension" of space. Conversely, we are unable to conceive of dance movements except through the three dimensional bodies of the dancers, nor of the moving events of the poem or drama except through their human characters. Nor can we conceive of rhythm in music, except as a series of dots or straight lines in space, nor of melody except as "significant form" in two dimensions (high and low) nor of harmony except as a tonal mass. And so, oddly enough, *space* becomes the "fourth dimension of time."

#### THE LAW OF LEARNING

But what has all this scientific discussion to do with "The Melodic Approach to Music?" More than may, at first, be apparent. "*Learn by doing*" is perhaps the simplest, truest summarization of the learning process that has ever been enunciated—yet, how long has this law been violated, how frequently is it mis-applied, even today! Now, it is obvious that we cannot "do" anything whatsoever without being in motion ourselves or without setting something outside ourselves in motion. Furthermore, this law of "Learning by doing" is most often violated in the teaching of manual skills, particularly in the arts, where common sense should indicate that "example is more potent than precept." Years ago Dr. Elliot told us that "the good teacher says, 'Children, I will *show* you how'." Long before that Pestalozzi and Froebel pointed the way, but teachers have foolishly persisted until recently in following their own devious paths.

#### THE NATURE OF CHILDREN

This is all the more remarkable when every observer of children must realize that activity, motion, doing things, are vital not only to their enjoyment but to their development as well. Children seemingly never tire of activity if only the activity is frequently changed. Nothing so quickly deadens a young child's interest as monotony. Consequently, protracted drill, frequent repetition, laborious mastery of unrelated or unapplied facts defeat their own purpose.

#### HOW READING IS TAUGHT

Teachers of reading, a generation ago, completely misunderstood children when they began by exacting the mastery of the alphabet, nonsense syllables

like "a—b, ab" and nonsense sentences like "See the ox go up." Children of all countries and of all generations have had an insatiable hunger for stories as is evidenced by the rich folklore of all nations. Is it not because things happen and people are doing something in this make-believe world that children are so interested in these tales? And, is it not strange that, until the present generation, teachers should have failed to take advantage of this dynamic interest of children and to evolve from it a rational method of expanding their vocabularies and of teaching them to read? This is precisely what the modern teacher of reading does. She begins by telling stories, to be retold by the children and later to be visualized from symbols, sentence-wise, phrase-wise, word-wise. The last step of all is concerned with phonograms and single letters.

Under the old synthetic methods, which began with the letters, children laboriously, painfully learned during their first year to call the words, one by one, as contained in the non-sense sentences of one woeful primer. With the modern story approach, in the same period, our children make acquaintance with countless delightful folk-tales and often complete the reading of twenty to thirty books. Learning to read has become a pleasure in place of a task.

#### HOW DRAWING IS TAUGHT

How well do we remember the drawing lessons of our first years at school! The walls were bare of decorations of any sort. Any furtive attempts at "making pictures" were frowned upon as idling. Instead, we had formal lessons in copying geometrical figures and designs with the aid of compass and rule. Any modern teacher will realize that this process violated child nature. We know today that children have no interest in static subjects. They want to "see the wheels go round" and "make the animals perform." So the modern teacher surrounds the children with pictures and encourages their natural instincts to express their sense of form through bold free-hand movements and large spots of color. The finer conceptions of line, of light and shade, of balance and perspective are left to a later period of development. "From whole to parts" is the new law here also.

#### HOW SINGING WAS TAUGHT

It hardly seems necessary to remind music teachers that there were also the "dark ages" of school music when little children were kept as far away from the delightful realm of singing games, folk-songs and dances as they were from fairy tales and folk-lore. In 1900, when I began teaching music in the public schools in Indiana, we were compelled by state law to teach the scale, as well as the notes and numerous musical definitions that were meaningless, to children of the primary grades. Tones were taught as numbers of a family with "Mamma Do and Baby Ti" etc; the corresponding notes as "apples on a tree"—"birdies on a fence"—"fishes in a pond," etc. Do we marvel that the children, too, were "up a tree," "on the fence" or "all at sea" when it came to actual music? As teachers, we were all engrossed with facts and symbols; and the children learned very little music. We had forgotten the law of "Learning by doing."



## NOTE BY NOTE

Singing, in those days, was as unmusical as reading was without expression. There could be but little movement in the music because we taught the children to point to each note and to count out mentally its full value. We copied the reading teachers of our day who pointed out each syllable of every polysyllabic word and, consequently, our songsinging was just as meaningless as their reading which was mere word-calling.

Do you see how we violated the first and most basic law of literary and musical expression, namely the law of movement, of rhythm? At the same time, we violated the natures of children who are inherently in tune, in harmony with this law of life. They could no more appreciate a music that stood still than they could a sentence that said nothing.

Happily, the teachers of reading have learned the importance of understanding children first of all. As a result, children learning to read today are engaged in a joyous adventure in a land of fancy and romance where things happen. Their contact with folk-lore opens new worlds, develops imagination and initiative and enriches the vocabulary far beyond the confines of the old-fashioned "speller." Indeed, Dr. Thorndike has just recently declared his conviction that "if reading were properly taught, the teaching of formal spelling might well be abandoned!" Is it not equally reasonable that children who make the widest possible acquaintance with music will learn to read it with a minimum of formal drill?

## THE SONG APPROACH TO SINGING

Briefly, this modern "song approach to singing" consists of acquainting the children with a wealth of rhythmic and singing games, folk songs and dances which have been the heritage of European children for generations. Some of this material is used (as in language reading) for aural and visual observation which leads naturally into phrase-wise, musical and meaningful tone-thinking and music-reading.

The feeling for the phrase is strengthened further by the study (by sound and by sight) of the motives and figures which make up the phrase. These motives, which are definite musical ideas with specific musical associations, and the smaller two, three and four-toned figures, constitute a musical vocabulary which is practically as distinct and definite for its purpose as is the vocabulary of language.

## WHEN CHILDREN SHOULD LEARN TO READ

One of the questions most often asked is "When will the children learn to read notes?" The obvious answer must be, "When what is to be read will be full of meaning for the children." In other words, neither children nor adults can read with understanding (or pleasure) that which lies beyond their field of experience. If you do not believe this, please try to read Mr. Einstein's Theory of Relativity or Mr. Maeterlinck's "Life of Space."

Children should not be asked to read music notation until that which is represented expresses a musical experience which is familiar to them. This

is only another way of saying that we learn "by going from the known to the unknown." Unfortunately this axiom has been misconstrued in the past to mean as "going from familiar symbols, i.e. notes, to unfamiliar songs." Again, I ask you adults who can read notes to try to read the score of Stravinski's "Divine Poem" and then confess to me truly what you got from it. Now, it is just as far a leap for children to jump from abstract scale exercises to a beautiful song full of rhythmic movements, as it is for you to leap from Beethoven or Brahms to Stravinski. The moral of this discussion is that children will be ready and eager to read music and will accomplish this skill with a minimum of effort if we only will first give them a wealth of experience in hearing and expressing beautiful music suited to their needs.

The proper procedure in music, as in language, then, is to let the children hear, then express music that appeals to them, following this with a study of the phrase and its component parts until they can recognize musical ideas by their sound. Then they will be as ready to learn to read music as children who can talk are ready to read their own language. Any attempt to teach note reading before the children can comprehend complete phrases, motives and figures, falls of its own weight and relegates music reading and musical expression to mere mechanical note sounding.

#### THE MELODIC APPROACH TO PLAYING

All this is properly the traditional music work of the primary grades. Recent experiments, however have proven to investigators in this field that much is still to be learned about children and the ways in which they may best be led to express themselves in music. There is a constantly growing number of music educators who believe that the motor skills of young children are far in advance of their reasoning faculties. These pioneers in music education are experimenting with rhythmic bands, with the physical expression of rhythm through body movements and dances and with the development of tonal concepts by direct contact with musical instruments in coördination with the use of the singing voice. After the toy instruments, which are mostly rhythmic in character, the piano is the most practical of all instruments with which to begin the development of motor skill as applied in playing a musical instrument, for a number of sound reasons: (1) Exact pitch and tone quality are "built in" the piano; (2) A beginner can play a succession of perfect musical tones from the very start; (3) The transfer from rhythmic instruments to the piano is the most natural because the piano is essentially a percussive instrument; (4) The piano is a complete instrument capable of expressing rhythm, melody and harmony; (5) The piano accompaniment is necessary to the singing voice and to solo numbers on other instruments; (6) The piano is the instrument most widely distributed in American homes; (7) Piano literature is the key to the understanding of all music.

Those of us who have been experimenting with piano classes in the public schools are gratified both by the results children have achieved and by the great interest and approval accorded this movement by school officials. All

similar new movements have grown slowly, and the astonishing rapidity with which piano classes have found a place in the schools would seem to bear proof of their great value. In Chicago, for example, where piano classes were introduced late last fall, more than ten thousand children have already enrolled.

#### OBSELETE METHODS

Not all the methods proposed by their sponsors are in harmony with the principles we have laid down in this address as based upon the most recent practices in teaching other subjects. Much of this material, in fact, belongs to the category of "See the ox go up" primers, being neither musical nor interesting. Nor is it enough to give fascinating titles to stupid finger exercises in the hope of attracting children, for they will quickly discover the truth.

The very earliest piano pieces should be genuine little gems of music, just as surely as are the earliest songs we now teach to children. Nothing but the best is good enough to hold a place in materials offered for use in our public schools.

A note of warning should also be sounded against the introduction of obsolete synthetic, note-to-note playing methods in school piano classes. I refer to material which begins with whole notes, half notes and quarter notes to be held and counted. Such material, as you have seen, is not music, which depends upon rhythmic movement for its vitality and its charm. Moreover it violates child nature which demands rhythmic activity—a getting somewhere. And finally, these long, held notes violate the laws of technic; since wrists and fingers stiffen when static but become vitalized through motion.

From every standpoint, then, the early music to be used in learning to play the piano or the violin should be real music, preferably folk music that has found its place in the hearts and lives of the people. Obviously, the earliest tunes should be limited to technical difficulty. The melody should lie under the five fingers for the piano, or under the four fingers used in playing the violin. The tune should be strongly rhythmical without being complex.

The procedure used in piano classes is simplicity itself. First, the children listen to a melody. Second, they sing it, with words and with syllables. Third, they play it on the fingers, in the air. Fourth, they play it, in class, upon silent keyboards. Fifth, they play it singly, upon the instrument. Sixth, they learn to play the accompaniment. Seventh, they visualize what they have played. Eighth, they memorize staff notation of motives and figures learned in the melody. Ninth, they memorize staff notation of accompanying chords. Tenth, they discover these familiar rhythmic, melodic and harmonic motives and figures in new pieces.

#### LEARNING TO PLAY VIOLIN

The only difference in the procedure between teaching piano and violin classes lies in the instruments themselves and the manner in which they are played. Teachers are fairly well agreed that children should have a year at the piano before taking up the violin or any other symphonic instrument, for

it must be remembered that these require certain concepts of musical tone quality and pitch and infinite patience in learning to produce agreeable tones which are apt to discourage absolute beginners. Some experience at the piano, then, not only provides a background of motor skill which may be transferred to the more difficult instrument but provides the medium for pleasurable self-expression during this most difficult and trying period.

While the young violinist is endeavoring to control his bow upon open strings, it has been found stimulating to let him play simple four-finger tunes, pizzicato. This device satisfies the child's craving to get melody from his fiddle. Moreover, it enables him to develop his left hand technic, and to concentrate upon true intonation, unhampered by the distractions of managing the bow. Open-string bowing exercises should have a musical piano accompaniment so that even this mechanical practice may be made musical.

#### LEARNING WITH PLEASURE

The all-important thing is to provide materials that are musically interesting and methods of procedure that will appeal to child nature. The great secret is this: "Be sure that Learning is accompanied by Pleasure." For it seems to be fairly well established that we do best that which gives us pleasure. Moreover, we tend to avoid that which has pained us, and to seek again those experiences that have pleased us. Possibly, then, we teachers are to blame when our young people seek relief from the boredom of the schoolroom in cheap literature, in "thrilling" movies and in jazz music. For, while we have acquired better methods and materials for the youngest children, it is obvious that the procedure in the upper grades is still far from effective.

#### SCHOOL BANDS AND ORCHESTRAS

If we use our powers of observation, we cannot fail to note the zeal as well as the skill of the youngsters in our school bands and orchestras, as contrasted with those in the singing classes of the upper grades and high schools. Is it not possible that these same kinetic laws which we discussed at the beginning of this article are here in evidence? Does it not seem to prove that boys and girls are more adept at and consequently more interested in developing manual skill in music than they are in sight-singing or even in part-singing?

Indeed, I am one of those who believe that the surest, most direct approach to the singing voice, to the musical ear and the tone-thinking mind is by way of the physical expression of rhythm through body movements, through rhythmic instruments, through the piano and other solo instruments. Any child can immediately imitate the playing of any interval, diatonic or chromatic, at the piano, but it requires many years for him to learn to think and sing these same intervals. Would it not be better to let him play them first and then sing them?

In short, I believe that the most pleasurable way to develop musically is to "Sing while you play and play as you sing." At any rate, our most recent experiences seem to prove that children learn to read music far more easily and quickly in piano classes and in bands and orchestras than they have

been able to do heretofore with any systems of sight-singing. It would seem, therefore, that this is because the children are doing something with their hands; and this seems reasonable because they can do so many other things with their hands. It would be interesting to conduct a year's test with alternate grades in a school system, one half of which would spend a part of the music periods in instrumental work, say at the piano, while the other half would continue along traditional vocal lines. My prediction would be that those grades receiving part-time instrumental training would far outstrip their less fortunate classmates, even in sight-reading and in part-singing.

One thing is certain, and that is that instrumental classes are the salvation of adolescent boys who either lose their singing voices or have such a restricted vocal range during this period that singing can afford but little pleasure or satisfaction. To my mind there is every reason for encouraging all sorts of instrumental clubs in the junior and senior high schools. Ukuleles, guitars and mandolins may become stepping stones to the more highly regarded symphonic instruments and the formation of neighborhood instrumental ensembles.

While much of this amateur music may not be as artistic as might be, the same could be said of all other amateurish attempts at self-expression. Nevertheless, means for self-expression in this new era of leisure must be found and all other achievements in manual skills tend to clutter up the world with useless bric-a-brac. Fortunately, perhaps, the product of music disappears into the vastness of space the moment it has been finished! But the makers of the music have experienced the thrill of self-expression, which is the supreme law of life. And if it be true that eternal rhythmic motion is the fundamental law of the universe, then it may be true also that we are most completely in accord with that law when we are making music.

### DEMONSTRATION OF CLASS PIANO

KATHERINE SENTZ, *Topeka, Kansas.*

(Eighty-five children from the Wichita schools and four from the Topeka, Kansas, schools took part in this demonstration, using 10 pianos. The development of rhythm through the use of rhythmic games was shown, using (1) The Bells, (2) Bouncing, (3) Tip-Toe. The song "Melody Way" was sung and played. The remainder of the demonstration consisted of ten ensemble and five solo numbers.)

### DEMONSTRATION OF THE POSSIBILITIES OF THE HARMONICA IN PUBLIC SCHOOLS

Combined Clubs from Hamilton and Allison Junior High Schools of Wichita  
Irene Meyer, Director.

(In addition to a group of harmonica solos by Eldon Lipp, the combined clubs gave two groups of concerted numbers, playing in four parts—soprano, alto, tenor and bass. These numbers included, among others, America, The Grand March from Aida, and Drink to Me Only With Thine Eyes.)

## CONCERT

All-Southwestern High School Orchestra, Joseph E. Maddy, Ann Arbor, Michigan, Director.

All-Southwestern High School Chorus, Frank A. Beach, Emporia, Kansas, Director.

- I. Gloria from The Twelfth Mass ..... *Mozart*  
Chorus and Orchestra
- II. Overture to "The Meistersinger" ..... *Wagner*  
Orchestra
- III. Turn Ye To Me, Arranged by T. H. Collinson ..... *Gaelic Air*  
(Unaccompanied)  
The Day of the Fair, Arranged by Katherine K. Davis  
*Old English Tune*  
Three Part Chorus for Girls' Voices  
Lo How A Rose E'er Blooming, Arranged by Dr. Archibald  
T. Davison ..... *Praetorius*  
Triumph! Thanksgiving ..... *Rachmaninoff*  
Part Song for Male Voices
- IV. Fourth Symphony ..... *Tschaikowsky*  
Andantino in Modo di Canzona  
Allegro Con Fuoco  
Orchestra
- V. The Lee Shore ..... *Coleridge-Taylor*  
The Green Cathedral ..... *Carl Hahn*  
Were You There? (Negro Spiritual) ... *Arranged by H. T. Burleigh*  
Chorus
- VI. Valse Triste ..... *Sibelius*  
Orchestra
- VII. Bridal Chorus from The Rose Maiden ..... *F. H. Cowen*  
Chorus and Orchestra
- VIII. Marche Slave ..... *Tschaikowsky*  
Orchestra  
ALBERT D. SCHMUTZ, K. S. T. C., Emporia, Kansas  
Chorus Accompanist

## SOUTHWESTERN HIGH SCHOOL ORCHESTRA STATISTICS—1929

### 1. Representation by States:

Arkansas .....	1	Nevada .....	1
Colorado .....	25	New Mexico .....	6
Kansas .....	111	Oklahoma .....	28
Missouri .....	18	Texas .....	29

2. *Nationalities Represented:*

	Fathers	Mothers		Fathers	Mothers
American .....	157	158	Dutch .....	3	2
Jewish .....	5	5	Swiss .....		1
Irish .....	5	4	Scotch-Irish .....	4	4
French .....	3	3	Following Nationalities—one each:		
English .....	13	13	Fathers—Polish, Russian, Austrian,		
Bohemian .....	2	2	Dutch-Irish, English-Irish.		
Scotch .....	7	5	Mothers — Polish, Irish - Indian,		
			Welch.		

3. *Age of Players:*

12 years .....	1	16 years .....	68
13 years .....	3	17 years .....	66
14 years .....	11	18 years .....	22
15 years .....	52	19 years .....	2

4. *What Profession Or Calling Do You Expect to Follow?*

Musician .....	124	Finance .....	2
Music Teacher .....	23	Dramatics .....	1
Teacher .....	14	Medicine .....	2
Architect .....	3	Art .....	1
Orchestra work .....	1	Chemical Engineer .....	1
Stenographer .....	1	Librarian .....	1
Chemist .....	1	Business .....	1
Physician .....	1	Commercial .....	1
Journalist .....	6	Nurse .....	1
Agricultural Chemist .....	1	Structural Engineer .....	1
Army .....	1	Interior Decorator .....	1
Mechanical Engineer .....	3	Law .....	5
Electrical Engineer .....	2	Not listed .....	27

5. *How Is Your Trip to Wichita to Be Financed?*

By Parents .....	48	By Concerts .....	32
By Schools .....	39	By Parents and Community Help..	2
By Self .....	57	By Special Fund .....	1
Parents and School .....	22	Not Listed .....	21
School Officials and Business Men..	4		

6. *Length of Time of Music Study:*

Under 1 year .....		5-6 years .....	42
1-2 years .....	10	6-7 years .....	38
2-3 years .....	25	7-8 years .....	14
3-4 years .....	39	Over 8 years .....	18
4-5 years .....	40		

7. *How Long Have You Played In Orchestra?*

Less than one year .....	3	3-4 years .....	85
1-2 years .....	32	5 years .....	26
2-3 years .....	75	No reply .....	5

8. *Professional Experience:*

123 members write they have played in professional bands or in instrumental groups which may be classed professionally.

9. *Credits for Orchestra*

A comparison by percentage of the All-Southwestern High School Orchestra with the National High School Orchestra—

	S.-W. Orch.
One-fourth credit or less per semester .....	20.95%
One-fourth to One-half credit per semester .....	29.93%
One-half to Three-fourths credit per semester .....	11.97%
Three-fourths to One credit per semester .....	29.34%
One to One and one-fourth credit per semester .....	1.79%
One and one-fourth to One and one-half credit per semester .....	
One and one-half to Two credits per semester .....	2.39%
Over Two credits per semester .....	3.59%

*Credits for Band*

One-fourth credit or less per semester .....	26.12%
One-fourth to One-half credit per semester .....	37.83%
One-half to Three-fourths credit per semester .....	9.00%
Three-fourths to One credit per semester .....	21.62%
One and one-half to Two credits per semester .....	4.50%
Over Two credits per semester .....	.90%

10. *Does Your Orchestra Rehearse During School Hours?*

177 students report rehearsals during school hours.

26 students report rehearsals out of school time.

10 students report rehearsals partly in and partly out of school time.

Not answered—11.

11. *Musical or Scholarship Awards Won:*

Local .....	20	State Orchestra .....	16
County .....	11	National Orchestra .....	13
State .....	31	None .....	63
Scholarship .....	13		

12. *Doubling Statistics*

Number who play one instrument..	53	Number who play four instru-	
Number who play two instruments	89	ments .....	2
Number who play three instru-		Number who play over four	
ments .....	31	instruments .....	1

13. *Total Enrollment of High School*

100 or less.....	8	1300 to 1400.....	5
100 to 200.....	6	1400 to 1500.....	8
200 to 300.....	23	1500 to 1600.....	5
300 to 400.....	13	1600 to 1700.....	2
400 to 500.....	16	1700 to 1800.....	7
500 to 600.....	17	1800 to 1900.....	2
600 to 700.....	26	1900 to 2000.....	9
700 to 800.....	4	2000 to 2100.....	
800 to 900.....	8	2100 to 2200.....	1
900 to 1000.....	11	2200 to 2300.....	
1000 to 1100.....	8	2300 to 2400.....	
1100 to 1200.....	13	2400 to 2500.....	2
1200 to 1300.....	8	Not listed .....	24



14. *Number In Orchestra*

Under 10 .....	7	60 to 65.....	11
10 to 15.....	3	65 to 70.....	14
15 to 20.....	5	70 to 75.....	15
20 to 25.....	15	75 to 80.....	10
25 to 30 .....	19	80 to 85.....	
30 to 35.....	12	85 to 90.....	
35 to 40.....	30	90 to 95.....	
40 to 45.....	36	95 to 100.....	
50 to 55.....	18	Over 100 .....	3
55 to 60.....	21		

15. *Number In Band*

Under 10.....	40	60 to 65.....	14
10 to 15.....	1	65 to 70.....	13
15 to 20.....		70 to 75.....	5
20 to 25.....	9	75 to 80.....	8
25 to 30.....	19	80 to 85.....	
30 to 35.....	8	85 to 90.....	
35 to 40.....	30	90 to 95.....	
40 to 45.....	15	95 to 100.....	
45 to 50.....	16	90 to 100.....	
50 to 55.....	7	Over 100.....	
55 to 60.....	7		

**BUSINESS MEETING**

The report of the nominating committee was accepted, and the following officers were elected for 1929-31:

*President*—Grace V. Wilson, Wichita, Kansas.

*First Vice-President*—Mrs. Frances Smith Catron, Ponca City, Oklahoma.

*Second Vice-President*—Harold S. Dyer, Winfield, Kansas.

*Secretary*—Sara White, St. Joseph, Missouri.

*Treasurer*—Catherine E. Strouse, Emporia, Kansas.

*Auditor*—Eugene M. Hahnel, St. Louis, Missouri.

*Director, M. S. N. C.*—J. Luella Burkhard, Pueblo, Colorado.

Miss Mabelle Glenn and John W. Beattie made the report for the National Research Council of Music Education, the former as to the supplementary report on High School Credit Courses in Music, the latter as to the report on Certification of Music Teachers in Various States. These two reports were adopted.

Two amendments to the constitution were presented with the unanimous approval of the Executive Committee, notice of their presentation having been given twenty-four hours prior to this meeting. These two amendments were adopted, as follows:

Amendment to Article IV Section 3, to make it read: "Any person interested in public school music but not actively engaged therein, who lives in, or in the vicinity of, the city in which the biennial meeting shall be held, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no other rights nor privileges."

Amendment to Article V, Section 5, the following to be substituted for the present Section 5: "The dues of active and contributing members shall be allocated as follows: 75c shall be paid to the treasury of the National Conference; \$1.50 shall be paid to the Publication Fund; 75c shall be retained in the treasury of this Conference; and the remaining balance in the case of contributing memberships shall be retained in the treasury of this Conference in the odd years and shall be paid to the treasury of the National Conference during the even years. The amount paid to the Publication Fund shall entitle each active and contributing member to a subscription to the Music Supervisors Journal and to a copy of the annual Book of Proceedings, both published by the Music Supervisors National Conference. All payments described herein shall be made on or before thirty days after the close of the meetings of this or of the National Conference."

The report of the Resolutions Committee was read by the Chairman, Milford L. Landis, and was adopted by the Conference.

Invitations for the 1931 meeting were received from Pueblo and San Antonio.

## SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE TREASURER'S REPORT

June 15, 1927 to June 15, 1929

### RECEIPTS

Cash on hand from 1927 report .....		\$2,120.10
From Memberships, September 4, 1927 to April 9, 1928:		
1—Balance on active from 1927 .....	\$ 1.00	
4—Contributing Memberships @ \$5.00.....	20.00	
8—Associate Memberships @ 2.00.....	16.00	
253—Active Memberships @ 3.00.....	759.00	
	<u>\$ 796.00</u>	
For the above, personal checks from members were forwarded to Mr. McFee, National Treasurer.....	\$ 687.00	
And my check No. 48 for 33 active and 2 contributing memberships .....	\$ 109.00	\$ 109.00
From Memberships September 5, 1928 to June 15, 1929:		
10—Contributing Memberships @ \$5.00.....	\$ 50.00	
663—Active Memberships @ 3.00.....	1,989.00	
1,409—Associate Memberships @ 2.00.....	2,818.00	
16—Visiting Members @ .75.....	12.00	
	<u>\$4,869.00</u>	
Deduct for one active member check not paid.....	3.00	
		<u>\$4,866.00</u>
From National Treasurer—per capita—1928— 7 @ 75c.....		5.25
From National Treasurer—per capita—1928—390 @ 75c.....		292.50
Music Supervisors Journal refund from 1927.....		227.15
High School Chorus "Concert Collections" sold.....		8.60
Balance from Sundry collections by Miss Grace V. Wilson		908.85
"Donation" collected by Miss Ferne Vaughn .....		4.00
Interest on Savings Account .....		51.24

Badges sold to National Conference .....	77.81
Refund from Midwest Printing Co. ....	27.90
Exhibitors Association (part payment on account) .....	600.00
	<u>\$9,298.40</u>

## EXPENDITURES

## For Education and Entertainment:

For Music Appreciation .....	\$ 57.25
Kedroff Quartette .....	750.00
A Cappella Choir (Southwestern College) .....	50.00
High School Chorus .....	324.74
High School Orchestra .....	249.62
Lecturers .....	369.11

\$1,800.72

## For General Expense:

To National Treasurer for Memberships per capita .....	\$1,105.00
To Publication Fund .....	1,992.00
For report of meeting .....	70.00
President's Expense .....	257.01
Vice Presidents and State Chairmen .....	236.82
Treasurer's Expense .....	222.61
Stationery and Report Blanks, postage, clerical help in Journal Office .....	190.70
Official Badges .....	216.58
Refund Membership (overpaid) .....	3.00

\$4,293.72

## For Local Expense at Conference:

Decorations, Printing, etc. ....	451.16
Local Supervisor .....	93.62

\$ 544.78\$6,639.22

## RECAPITULATION

Cash on hand from 1927 report .....	\$2,120.10
Receipts from all sources .....	7,178.30
	<u>\$9,298.40</u>
Disbursements .....	6,639.22
	<u>\$2,659.18</u>
Balance on hand .....	\$2,659.18
Deposit in Western National Bank .....	\$1,708.04
Deposit in Western National Bank Savings Fund .....	951.14
	<u>\$2,659.18</u>

## CONSTITUTION AND BY-LAWS OF THE SOUTHWESTERN MUSIC SUPERVISORS CONFERENCE

## ARTICLE I—NAME

This organization shall be known as the Southwestern Conference of Music Supervisors. Its area shall include the following states: Missouri, Kansas, Colorado, Oklahoma, Arkansas, Louisiana, Texas, and New Mexico, and such other states as may desire to affiliate, such affiliation to be approved by the Board of Directors of the National Conference.

## ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the Public Schools.

## ARTICLE III—UNITED CONFERENCES

The basis of this Constitution is the 1926 revision of the Constitution of the National Conference which, in turn, is based on plan of union and affiliation between the National Conference and existing and projected sectional conferences. Any sectional conference becomes a member of the United Conference upon acceptance of plan of union, including distribution of dues as embodied in this Constitution.

## ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary, and contributing.

SEC. 2. Any person actively interested in public school music may become an active member of the Southwestern Conference upon the payment of prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in public school music, but not actively engaged therein, who lives in, or in the vicinity of, the city in which the biennial meeting shall be held, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no other rights nor privileges.

SEC. 4. Any person interested in public school music who desires to contribute to the support of the Southwestern Conference may do so, and thereby become a contributing member. Contributing members shall have all the privileges of active members.

SEC. 5. Active or contributing members of Sectional Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

## ARTICLE V—DUES

SECTION 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

SEC. 2. Dues for associate members shall be \$2.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

SEC. 5. The dues of active and contributing members shall be allocated as follows: 75c shall be paid to the treasury of the National Conference; \$1.50 shall be paid to the Publication Fund; 75c shall be retained in the treasury of this Conference; and the remaining balance in the case of con-

tributing membership shall be retained in the treasury of this Conference in the odd years and shall be paid to the treasury of the National Conference during the even years. The amount paid to the Publication Fund shall entitle each active and contributing member to a subscription to the MUSIC SUPERVISORS JOURNAL and to a copy of the annual Book of Proceedings, both published by the Music Supervisors National Conference. All payments as described herein shall be made on or before thirty days after the close of the meetings of this or of the National Conference.

#### ARTICLE VI—OFFICERS

SECTION 1. The officers of the Southwestern Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and two Directors. These officers shall constitute the Executive Committee of the Southwestern Conference.

SEC. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor, shall be two (2) years, or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

SEC. 3. The President and the Senior Director shall serve as representatives of this Conference. They shall also propose the names of active members from each state of the Southwestern Conference for election by the Board of Directors of the National Conference as members of the Advisory Committees of their respective states.

#### ARTICLE VII—ELECTION OF OFFICERS

SECTION 1. The officers shall be nominated by the Nominating Committee consisting of seven members, to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference before the close of the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the biennial meeting of the Southwestern Conference. The majority of all votes cast is required to elect.

## ARTICLE VIII—MEETING

SECTION 1. The Southwestern Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

SEC. 2. The Executive Committee shall meet at the time of the Biennial Meeting of the National Conference or at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) members of the Executive Committee. A quorum of four (4) members of the Executive Committee is required for the transaction of business.

## ARTICLE IX—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting or at the time of the Biennial Meeting of the National Conference providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

## BY-LAWS

## ARTICLE I—DUTIES OF OFFICERS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint Committees, except the Nominating Committee (which Committee is provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President.

SEC. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of any other meeting of the Southwestern Conference and of all meetings of the Executive Committee; and shall take full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall

report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the Southwestern Conference and also at the meeting of the Executive Committee when requested.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. To the Executive Committee shall be entrusted the general management of the Southwestern Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

# NORTHWEST MUSIC SUPERVISORS CONFERENCE

## FIRST BIENNIAL MEETING

SPOKANE, WASHINGTON, APRIL 10-12, 1929.

### OFFICERS

Letha L. McClure, Seattle, Washington.....	<i>President</i>
Anne Landsbury Beck, Eugene, Oregon .....	<i>First Vice-President</i>
Joseph A. Finley, Portland, Oregon.....	<i>Second Vice-President</i>
Roy E. Freeburg, Missoula, Montana.....	<i>Treasurer</i>
Edna L. McKee, Pullman, Washington.....	<i>Secretary</i>
Charles R. Cutts, Anaconda, Montana .....	<i>Director, M. S. N. C.</i>
Grace E. P. Holman, Spokane, Washington.....	<i>Director, M. S. N. C.</i>
Robert R. Walsh, Portland, Oregon.....	<i>Auditor</i>

### OFFICERS FOR 1929-1931

Frances Dickey Newenham, Seattle, Washington.....	<i>President</i>
Marguerite V. Hood, Bozeman, Montana.....	<i>First Vice-President</i>
Judith Mahon, Boise, Idaho.....	<i>Second Vice-President</i>
Esther Jones, Moscow, Idaho .....	<i>Treasurer</i>
Helen Coy Boucher, Seattle, Washington.....	<i>Secretary</i>
Roy E. Freeburg, Missoula, Montana.....	<i>Director</i>
Anne Landsbury Beck, Eugene, Oregon.....	<i>Director, M. S. N. C.</i>
Charles R. Cutts, Anaconda, Montana.....	<i>Director, M. S. N. C.</i>

### PROGRAM

WEDNESDAY, APRIL 10

8:00—Registration.

9:30—Program, Ethel M. Henson, Soprano, Seattle, Washington.

Appointing of nominating committee, invitations for 1931 meeting, announcements.

9:50—Demonstration lessons with Spokane school children by visiting supervisors; Mrs. Alice I. Howatt, Supervisor of music, Yakima, Washington, Chairman.

- (1) Beginning Music Reading in Primary Grades; Helen Coy Boucher, Seattle, Washington.
- (2) Beginning Part Singing; Judith Mahon, Boise, Idaho.
- (3) Three-part Sight Singing; Esther Jones, Moscow, Idaho.
- (4) Introducing Music to Upper Grade Pupils; Frances Dickey Newenham, Seattle, Washington.

12:30—Luncheon for Conference members; music program arranged by Ruth Sampson, Spokane, Washington.



- 1:30—General Session; Ruth Durham, Seattle, Washington, Chairman.  
Program, All City Grade School Orchestra, John W. Dickinson, Spokane, Director.  
Address: Voice Training in the High School, Robert D. Walsh, Portland, Oregon.  
Program, Lewis and Clark High School Glee Club, Chorus and Orchestra, George A. Stout, Conductor.  
Address: Beauty in Music, Dr. Charles H. Farnsworth, Washington, D. C.
- 4:00—Rehearsal Northwest High School Orchestra.
- 5:00—Visiting exhibits.
- 6:00—Dinner with the Inland Empire Education Association.
- 9:00—Reception and dance, Convention Bureau of the Spokane Chamber of Commerce.

## THURSDAY, APRIL 11

- 8:00—Visiting exhibits.
- 9:00—Business meeting.
- 9:30—Junior High School Program, arranged by Frances Dickey Newenham, Seattle, Washington.  
Address: Junior High School Music; Rosa Zimmerman, Everett, Washington.  
Program, Boys Quartet, Missoula, Montana.  
Address: A Boys Glee Club in the Junior High School; Helen Hall, Seattle, Washington.  
Address: Elementary Music Theory in the Ninth Grade; Roy E. Freeburg, Missoula, Montana.  
Address: Radio in Music Education; Arthur P. Matthews, San Francisco, California.  
Standard Symphony Hour Review Program, broadcast from San Francisco; Arthur S. Garbett, Lecturer.
- 12:30—Luncheon for Conference members; music program arranged by Ruth Sampson, Spokane, Washington.
- 1:30—General session, Letha L. McClure, Chairman.  
Program, students from North Central High School, Spokane, C. Olin Rice, Director.  
Program, violin, piano and ear-training, Betty Lou Kennedy, Walla Walla, Washington.  
Address: The Outlook for the School Orchestra; George F. McKay, Seattle, Washington.  
Greetings from California, Glenn H. Woods, Oakland.  
Address and demonstration: Piano Playing with Harmony Diagrams; Mrs. Zay Rector Bevitt, San Francisco, California.
- 4:00—Visiting exhibits.
- 6:00—Get-together, no-hostess dinner.
- 8:15—Concert, Northwest High School Orchestra, Glenn H. Woods, Oakland, California, Conductor.

## FRIDAY, APRIL 12

- 8:00—Visiting exhibits.
- 9:15—General session, Anne Landsbury Beck, Eugene, Oregon, Chairman.  
 Program, Girls Sextette, Missoula, Montana.  
 Address: Prognosis of Sight Singing Ability; Harold B. Smith, Bellingham, Washington.  
 Address: Methods of Teaching Music Appreciation in the Elementary Grades; Margaret B. Streeter, Camden, New Jersey.  
 Reports on Rural School Music Conditions:  
   in Idaho, Maude Garnett, Moscow;  
   in Montana, Marguerite V. Hood, Bozeman;  
   in Washington, Edna L. McKee, Pullman;  
   in Oregon, Anne Landsbury Beck, Eugene.  
 Program, Girls Trio, Missoula, Montana.  
 Address: Music Appreciation in the High Schools; G. L. Taylor, San Francisco, California.
- 11:30—Luncheon Conference for new and retiring officers, directors, state chairmen, committee members and speakers.

## PROGRAM

Ethel M. Henson, *Supervisor of Music, Seattle, Washington*

Heart of Spring.....*Phillips*  
 Everywhere I Look.....*Carew*

## BEGINNING MUSIC READING IN THE PRIMARY GRADES

HELEN COY BOUCHER, *Supervisor of Music, Seattle, Washington.*

The music training of the primary child should develop definite objectives before beginning any of the technical fundamentals of sight singing.

The child's own attempt at musical expression (namely, singing) is the starting point. Through rote singing habits of light, smooth tone quality, proper intonation and good phrasing should be developed. Presentation of the scale and tonic chord should follow. Through frequent singing and pointing from the scale line by class and individuals, tonal relation and a syllable vocabulary are established. The child is then ready to proceed from rote singing to note reading. Two principles are involved: the known (which is the study song) to the unknown (the eye picture). Ear training, which is developed at this time, is so important that we devote one semester to ear and eye analysis of the study songs.

The purpose of this demonstration is to show one method of procedure that we, in Seattle, find successful.

## OUTLINE OF STEPS IN DEVELOPMENT FROM ROTE TO NOTE

*Study Song*—Pussy Willow, p. 25, Introductory Music.

- A. Always taught by rote and thoroughly learned through individual singing before beginning steps in the development.

- B. If mistakes persist in a study song, drop it and choose another similar song.
- C. Ear Analysis.
  - 1. Note and compare phrases.
  - 2. Discover part measure.
  - 3. Discover 1, 2, 3, or 4 beat tones.
  - 4. Note stepwise (do, re, mi) and skipwise (do, mi, sol) progression of the melody.
  - 5. Sing syllables pointed from the scale line, class and individuals.
- D. Eye Analysis.
  - 1. Copy the entire song on the blackboard. If you do this in presence of class, name each symbol as you make it, i.e., lines (5), spaces, clef, bar, phrase marks, etc.
  - 2. Every step in procedure under "Ear" should be related to the picture.
  - 3. Sing from this picture, words then syllables.
  - 4. Class find "Do" and discover relative positions of 1-3-5-8.  
To further establish the 1-3-5-8 chord and the fact that both lines and spaces are used, individual blank staves and note heads are provided.
  - 5. After eye analysis on blackboard distribute staves and envelope of note heads.
    - a. Picture scales and 1-3-5-8 chord with note heads.
    - b. Copy (on blackboard) a motive, "do, re mi"—"sol, sol, fa, mi, re." Each pupil build on his blank staff.
    - c. Individuals sing from their own pictures.

### THREE PART SIGHT SINGING

ESTHER JONES, *Supervisor of Music, Moscow, Idaho.*

Songs selected for three part singing in the sixth grade should be very simple in melody and rhythm, with a very slow tempo, giving the pupils an opportunity to hear and enjoy the harmony.

Three tone chords are used as a means of developing the harmonic sense. The simple three tone chord progression of I-IV-I, I-V-I, and the combination I-IV-I-V-I are excellent chords for beginning work in chord progression. Chords should be sung slowly and pupils should be encouraged to listen for the three parts.

**PROBLEM:** To demonstrate three part sight singing to the 6th grade.

**PROCEDURE:**

#### *General*

Pupils will sight read song with neutral syllable "loo," so that their attention may be concentrated on harmony of song, rather than words or syllables. If pupils fail to read song correctly with neutral syllable "loo," they will resort to syllables. All parts must be read simultaneously.

*Step by Step*

1. Class takes beginning tones from pitch-pipe.
2. Teacher sets rhythm.
3. Class studies first phrase, and then sings with neutral syllable "loo," and continues singing until a mistake has been made.
4. Teacher calls attention to mistake, which is isolated and corrected, and class sings from beginning of phrase again.
5. After song has been sung correctly with "loo," words are then used.
6. Attention is called to marks of expression which interpret the song.

**INTRODUCING MUSIC TO UPPER GRADE PUPILS**

FRANCES DICKEY NEWENHAM, *University of Washington,  
Seattle, Washington*

Experience that must precede this lesson is indicated below.

- I. Rote songs—using folk songs and songs of the community song type. These are to be sung rhythmically, with good tone quality and good interpretation.
- II. Listening lessons—using both instrumental and vocal records. Probably some of the rote songs will be learned from these records.
- III. Development of fundamental ideas regarding the structural elements of music through analysis by ear of phrases from some of the rote songs.
  - (a) Pulse grouping, both two and three part.
  - (b) Pitch (up and down of the tune) both chord and scale.
  - (c) Duration (long and short tones).
  - (d) Phrase repetition.

All analysis or observation of these structural elements should be expressed in two ways, physically and by crude picturing at the black board so there is the appeal to the eye also.

Syllables for some of the phrases used in the "pitch" study above are learned by rote.

Songs to illustrate structural elements: All Through the Night; Loch Lomond; Come Thou Almighty King; Long, Long Ago; Holy, Holy.

- IV. Eye Training. Selected phrases from rote songs are pictured (represented in musical notation). Write phrases on the board for the class while they sing so they have a chance to see it develop . . . pitch, accent and bars, duration. Building the song on the staff in this way gives opportunity to utilize the experience developed by ear training in the earlier stages of their study.

The aim of the lesson is to show how the "song method" can be used with older pupils, how mere telling or explaining is insufficient. There must be drill in connection with the use of the staff.

Text used: Rural Song Book of the Universal School Music Series.

Song—Lovely May. Page 138. (Lightly Row).

1. Song with words, possibly accompaniment.
2. Melody with neutral syllable (a) observation and marking of pulse, (b) duration, (c) pitch (phrase at a time with syllables which are learned by rote).
3. Use of notation in the text.
  - (a) Find other phrases like the first one, like the second, the fourth.
  - (b) Find tunes or motives dictated by the teacher.
  - (c) Sing with syllables other motives dictated by teacher and then represented by her on the staff. (Ear training).
  - (d) Students locate picture fortunes (c) again sung by teacher. (Eye training).

Repetition and drill are absolutely essential but should be kept on as musical a basis as possible and conducted in such a way that pupils may see their purpose.

### PROGRAM

Spokane All City Grade School Orchestra  
John W. Dickinson, Conductor

Sobre las Olas (Over the Waves).....*Rosas*  
Poet and Peasant Overture.....*von Suppe*  
Flag of Truce .....*Lawrenceau*

### VOICE TRAINING IN THE HIGH SCHOOL

ROBERT WALSH, *Franklin High School, Portland, Oregon.*

When summer is over and vacation ended, the first day of the fall term presents to every teacher the opportunity to review a new division of the eternal procession which constantly supplies the ranks of bankers, lawyers, and doctors, the people who will some day take our places and run this old, work-a-day world for us when we are ready to sit by and look on. Among others come also orators, and musicians, the prima donnas and virtuosos of our churches, concert halls and opera houses, with talent, both instrumental and vocal, in various stages of development. For some there has been no lack of training. Many of these young musicians can sing, without accompaniment, an entire song exactly on pitch. Many of them can pick up a printed song and read it accurately enough; but how many of these have ever heard one word about being careful in the use of that most delicate instrument which has been the vehicle of all this training?

We hear so many beautiful voices in children and so few pleasing ones among adults! The ordinary child has a sweet, bird-like voice, and we all love to listen to him talk and sing. The song of a child is produced with a voice entirely untrained, natural, and without restraint. Those of us who have little ones of our own sometimes marvel also at their endurance. If babies cried as most adults sing, the soothing syrup factories would all go into bankruptcy, for the little fellows would be so hoarse in a half hour's

time that it would be quite impossible for them to utter any protest to the careless pin point or the incidental attack of colic. Very frequently the only effect produced by the vocal solos incidental to our maturer social gatherings is merely the desire on the part of the hearers to administer a dose of soothing syrup to the would-be virtuoso.

Why, then, if correct sound production is so natural in children, do we need the most careful and conscientious teachers to train us in later years to do the natural thing? This question brings us to the real gist of our subject, a high school class in voice training. To begin with, under what caption shall we schedule such a class? There should be something in the name to attract attention and stimulate interest. The course should offer work in the care and proper use of the voice, which means voice preservation. "Care of the Voice Class," would not be so high-sounding and possibly not so alluring as "Voice Culture Class," and yet a certain amount of attractive advertising is necessary in launching any venture. If the pupils of the school are given a definite idea of the scope of the work, there will be no lack of material presented to work upon. A good percentage of our high school freshmen are interested in music. In fact the preparation of our material has been going on through all the lower grades.

Yet with these opportunities come also serious problems. If in the first years of school a pupil shows musical talent, he is urged to lead the group singing, and right there the trouble begins. The child develops a nervous tenseness by being placed more or less in the limelight and is then told to sing louder and urged to sing higher until he gets the idea that volume and increased range, always in the upper octave, are the only desirable goal. Too often this precocious boy or girl is tossed into the hectic whirl of public appearances, singing on all school and community programs, kept up late at night, and by the time high school is entered he brings to the music teacher a problem whose complexity would make a proposition in Euclid look like "two plus two equals four." A child that is frail should not be urged to sing except under the most careful supervision, as he will surely place the effort incorrectly, centralizing it in the throat and tongue, thereby laying the foundation of a habit, of all the most difficult to eradicate. It is little wonder that the young musician is possessed with the idea that he knows all there is to know about singing and expects to demonstrate the fact before the assembled high school. It will call for unlimited tact on the part of the teacher to persuade him to give up the idea of being a soloist for a few terms and try to gain a knowledge of some fundamentals of tone production. It will not be the child alone with whom you will have to struggle, but also the fond parents. Not long ago a pupil of this type was withdrawn from one of my classes because she "was not advancing rapidly enough." I learned later that a private teacher had given her some twenty odd songs in a few months, among which the favorite of the family was one of the recent nine-day wonders of the tribe of Blues, "A Cup of Coffee, A Sandwich And You."

If you need to be persuaded of the value of a high school class in the care of the voice, listen to a group of high school pupils talk for any length

of time and take note of the general pitch of the conversational tone. It will be high and in most cases unpleasant to listen to, indicating a nervous, tense condition of the vocal mechanism. Then notice how, even in ordinary conversation, the veins of the neck will be swollen with an unnatural rush of blood to the strained areas of the throat.

It seems as though life conditions make it necessary for us all to talk more or less, and much of the impression we make upon our hearers depends not upon what we say, but upon the quality of the voice with which we say it. A voice properly used should be pleasing and should never lose its appeal, no matter how long we may be permitted to use it. For example we need cite only two individuals, the silver-tongued orator of the Platte, and our beloved Schumann-Heink.

To the uninitiated the realm of music seems a fairy Eden, the door to which may be opened only by some Sesame of the Arabian Nights; and how the fraternity has cherished this idea and helped to keep it alive by throwing the dust of some high-sounding phraseology into the eyes of the general public! Yet it should be a very simple matter to preserve the voice if we take it in time and teach the pupil how to avoid the pitfalls with which the road to correct singing seems to be beset.

There are a few fundamentals that the child seems to understand at once, and to be able to apply readily enough.

This I hope to be able to show in the following demonstration. First of all the idea must be given them that tone is fundamentally nothing more than breath converted into sound; then the vital relationship of breath to tone production will be more readily recognized. Little children do not need to be taught this, but as soon as they begin to do any singing their attention should be called to it. We are often asked at what age voice training should begin and every one seems to have his own theory as to the age when such instruction should first be given. The longer I deal with the voices of adolescent youth, the more am I convinced that expert supervision of the voice should begin as soon as the child begins to sing. Little muscles naturally flexible and pliant can so soon become hard and stiff if not carefully watched. Violinists realize this and take advantage of early training in the development of the bow arm and wrist. The same natural flexibility of the throat and tongue muscles can be preserved through timely supervision of the voice. One ounce of prevention here is worth many pounds of cure.

Let me here pay a tribute to the wisdom of my mother, who was my first teacher. She was trained in early childhood under an Italian master, and she gave me the same careful attention she had received. When I was ten years old, singing soprano in a cathedral choir, mother and I sang together a great deal; and I learned all the arias she sang from many operas, among which our favorite was that of the "The Queen of Night" from the "Magic Flute," which we sang with the utmost ease and pleasure in the original key.

The lack of this early supervision is doubtless one reason why we so rarely hear a good alto section in the usual high school chorus.

We frequently find children with beautiful medium or low range voices shrilling out screechy A's and B flats when they could be delighting their hearers with dulcet tones easily and freely produced in their natural register. On the other hand I recall a boy who was four years in my high school classes. He was what in high school is indeed a "Rara Avis," the possessor of a beautiful tenor voice, one of the sweetest I have ever listened to; and yet this embryonic Martinelli was determined to sing bass. On one occasion I found him in a church choir singing as the solo of the evening, Allitson's "The Lord Is My Light" written in the lowest key. Fortunately for him he was converted to his own wonderful gift and is now delighting hundreds of people with his beautiful singing. Here is a most sacred duty for some one who understands, to show these children their proper realm, selecting most carefully music that does not demand either too great a range or too much volume. Especially is this true of boys. I have in mind a boy who through his high school years sang in the baritone section of the boys' glee. His voice showed tendencies toward development in the upper register, and yet he was willing to remain in the baritone section. Since leaving high school his voice has developed into a beautiful tenor. The need for such voices surely warrants the most careful watching through the years of adolescence.

The fact that a boy's voice changes is no longer the subject of a great mystery, but the result of a natural development, the sacredness of which he should be made to feel. He should be carefully instructed in the cause for his voice breaking, as we say, and may be guarded from much embarrassment as well as from injury to his voice by proper instruction which can be given in classes as well as individually. During these years the delicacy of the voice in both girls and boys demands the most careful attention. This point is a vital one when it comes to choosing the music for the departmental concerts and operettas. Great care should be exercised in selecting music well within the range and ability of those participating, and at the same time music that will give them an idea of the dignity of the occasion and be worthy of a place in a permanent repertoire. After a few terms of work with such a class as I am advocating, you will be gratified to find some pupils thoroughly capable of handling even the more difficult roles in such operas as Robin Hood or the Bohemian Girl; and your pupils will handle easily and well any of the Gilbert and Sullivan operas, which are indeed a gold mine of treasure to the director ambitious to get away from the musical twaddle and worthless nonsense of the operettas with which the school publishers are flooding the country.

The work of the class in the care of the voice is most intimately related to all departments of the school. I once listened to the rehearsal of a class play in which the only admonition was "louder! louder!" until in the finished production the entire class was yelling at the top of their voices, precluding all possibility of interpreting the text, and making impossible any of the charming effect gained by the modulation of the voice.



Clear enunciation and a correct resonant tone will do away with the all too common complaint that students making announcements from the assembly platform can not be understood. So, then, here is our task—to care ceaselessly for the adolescent voice; to combat the evils of neglect and misunderstanding which have prevailed during childhood; to eradicate the tendency to shrill tones which are the symptoms of, and which are resultant from, the nervous tension of the age; to produce a clear resonant tone of pleasing quality; to give some idea of distinct diction; to teach proper breathing and correct posture, in its relation not only to singing but to general health; and, finally, to develop the ability to use the voice as the channel of emotional contact between singer and audience.

We cannot hope, nor do we wish, to produce a finished artist in four years of high school training; but we can expect to free our pupils from the shackles of ignorance concerning the care and use of the voice, and set them on the highway to successful future development.

### PROGRAM

Lewis and Clark High School (Spokane) Glee Club Chorus  
George A. Stout, Conductor.

The Builders ..... *Cadman*  
The Elfhorns ..... *Bullard*  
Land Sighting ..... *Grieg*

Lewis and Clark High School Orchestra  
George A. Stout, Conductor.

Petite Suite for Orchestra ..... *Coleridge-Taylor*  
La Caprice de Nannette  
Demande et Response  
Un Sonnet d'Amour  
La Tarrantelle Fretillante  
Waltz from Eugene Onegin ..... *Tschaikowsky*

### BEAUTY IN MUSIC

CHARLES HUBERT FARNSWORTH, *Emeritus Professor of Music Education,*  
*Teachers College, Columbia University.*

#### I

There are few words in our language that have as wide a variation in their application as has the word beauty. For this reason, instead of attempting to give you a complete definition to start with, I am going to follow the plan that children take when playing the game of "Twenty Questions." The point of this game is to find out, with the fewest questions, what the opposite side has chosen as its topic. As children we soon found that the best way to narrow the field in which we had to guess was to start with the three widest classifications known to us, so that the first question always was, "is it in the animal kingdom?" If not, "the vegetable?" and if this was not right the object sought must be in the mineral kingdom.

In a similar way I want to narrow the very general meaning of the word beauty. This paper will deal only with that aspect of beauty in music that has to do with the effect that music produces on us, that is, the world within, rather than that aspect more generally treated, the exciting cause, or the music itself, belonging to the world without.

Even with this limitation the field is too wide, so I propose a second division which will separate what goes on within us, because of the music that we hear, into two classes fundamentally different, namely, those in which the interest that we take in the music is due to some relation to ourselves, as opposed to the class where the interest we take is due to the entire loss of self and in which we are detached from all practical connections.

In the first of these classes, where self-interest is always present, we may start with a mere sensuous physical excitement on the plane of a pinch of snuff, or a fine bath, or the self-interest may involve discriminative satisfactions utilizing the mind. We are pleased with the keenness of our perception, with what we are doing with our mind. These primary stimulations may be greatly extended by all sorts of associations such as are connected with our loves, joys, or sorrows so widely treated in the lyric song, for instance; or the association may be with feelings connected with religion or patriotism; or, still personal though different, we may be largely attracted by music because of professional interests in composition, production, teaching, or criticism.

## II

Turning now to the opposite class, the one to which we wish to narrow the field of this paper, let us consider the interest taken in beauty when its effect on us is in proportion to our complete absorption in what we hear, so much so that we seem to be taken out of ourselves and to be in a state that is often described by writers on aesthetics as one of self-loss, or self-forgetting, a state in which the fine arts instead of being handmaids to effective living become princesses in their own rights; when they satisfy us not even for the pleasure that they give, but because through their beauty we realize, though for a moment, a complete being, so perfect and free that nothing more perfect can be imagined. The soul finds itself, unhampered, in an ideal state.

It may seem to some of the more sober-minded among you that such states are examples more of auto-suggestion, psychopathic in character, and as such not to be taken as true aesthetic experiences. May I present to you some examples showing that instead of being abnormal and unhealthy mental states they may be, and generally are, the very opposite? The lack of frequency of such states is due more to the self-indulgent, emotionally unhealthy way in which we ordinarily live, so given over to a purely physical existence that the ministrations of beauty rarely reach within.

My first illustration is a poem by Wordsworth.

Ocean and earth, the solid frame of earth  
And ocean's liquid mass, in gladness lay  
Beneath him:—Far and wide the clouds were touched,

And in their silent faces could be read  
Unutterable love. Sound needed none,  
Nor any voice of joy; his spirit drank  
The Spectacle; sensation, soul and form,  
All melted into him; they swallowed up  
His animal being; in them did he live,  
And by them did he live; they were his life.  
In such access of mind, in such high hour  
Of visitation from the living God,  
Thought was not; in enjoyment it expired.  
No thanks he breathed, he proffered no request;  
Rapt in still communion that transcends  
The imperfect offices of prayer and praise,  
His mind was a thanksgiving to the power  
That made him; it was blessedness and love!

Naturally, to attain such "access of being," as Wordsworth calls it, means both fitness and favorable opportunity on the part of the individual. However rarely such moments come we can confidently say that all real beauty aims for such fulfillment. Hence, while recognizing to the fullest the important place that mixed motives play in the appreciation of beauty and although we are justified in cultivating such types of approach, we can with equal fitness say that only as we keep in mind the ultimate purpose of all beauty will we be able to interpret its lesser manifestations in nature and art that daily come our way.

Here are some illustrations from my Musical Art classes. They were the first work of the students, on the second day that we had met, before the subject of appreciation had been discussed.

The first is from a mature woman on seeing the Sistine Madonna. She relates that after taking a seat before the picture, the next thing that she was conscious of in the ordinary way, was that the attendant was touching her on the shoulder and telling her it was time to leave. She had been there two hours. To use her own words, "I was wholly unconscious of time, place, or the people about me." She could not recall any attempt to analyze color, form, meaning, history, in relation to the picture, nor any definite line of thought. There was simply an intense realization of the thing itself. Her preceding experience had been the usual one of a student traveling north from Naples, seeing the galleries of Rome and Florence and having a keen anticipation of seeing this picture. The after effect was a definite toning up so that Bach's Passion Music which was heard that evening, though not directly connected with the picture in any way, seemed to have been influenced by it, for a feeling of an equally real quality of existence was present, similar to that felt in viewing the picture.

The second experience is that of a young student on first hearing "The Barber of Seville." The preceding state had simply been marked by an intense desire to hear Galli Curci sing. Nothing remarkable was felt about the experience until the Bell Song was reached, when the student says, "I lost all consciousness of everything. I felt as if I were in another world."

The after effect was a new appreciation of music and a desire to work harder at it, herself.

The third is the experience of a mature person upon hearing the Messiah. The concert had been attended in great weariness owing to a day of sight-seeing, but by the time the Hallelujah Chorus was reached, she says, "I was lifted out of myself; forgot myself and my surroundings and felt as though I were floating on air. Afterwards the strains of the Hallelujah Chorus rang in my ears and for hours nothing else seemed worth while."

For the fourth, we have the following from a young person in which the loss of consciousness of self does not entirely take place. It was experienced in one of our great New York churches while listening to a prelude played by organ, violin and 'cello. She says, "the feeling which pervaded me was that I wanted to continue with the music and not come back to the realization of things about me." The after effect was a keen appreciation of the sermon that followed.

The fifth takes us to a scene near a western town in the foothills of the Rockies, where a panorama of the snowy range was spread before the student. She says, "there was, first, a wonderful feeling of being lifted out of oneself, followed by an attempt to analyze it in the hope of keeping the experience from fading away. The after effect was a feeling of calm, rest, thoughts of better work, higher ideals, and a determination to persevere in my own professional work."

The sixth experience was awakened by a morning-glory that had blossomed over a kitchen door. The subject had been washing dishes and working with no very definite set in the consciousness; no impression of being particularly excited or happy. The attention was suddenly drawn to the color and form of the flower. She says, "I had a sense of being one with that blue; a loss of consciousness of an I that existed outside the morning-glory's bell. I stood there only an instant, I suppose, but I went back to my work with a sense of having been many miles for a long period of time. I had a realization of a definite, keen happiness."

Finally, we have an experience in connection with a view of Mt. Ranier. The student had spent the night with a camping party and on coming out of her tent caught a vision of the mountain lit up by the early sunlight. She says, "I was held fairly spellbound, conscious only of a sort of inexpressible ache inside of me. Then gradually I began to pick out the details, utterly absorbed in noting one aspect and another of the mighty scene." She continues, "I was filled with an almost overpowering feeling of awe that so many striking characteristics could be found just in one place, and with a great feeling of reverence for the Maker of such beauty."

After this the class was asked to read an article bearing testimony to an experience similar to what they had given, entitled "Twenty Minutes of Reality." The author had evidently been through an operation and had recovered sufficiently to be wheeled out where he could see the world and breathe the fresh air. And though the day was dull and to an ordinary person not of any striking appearance, an intense feeling of being alive seemed to impress itself on the patient's consciousness. He felt a reality that

made the usual seem pale. Truth and beauty seemed to be mixed in the feeling. The article was followed by another by Dr. Cabot entitled, "Was It True?" in which the physician bears testimony to the normal condition of the patient, except for the limitations imposed by his illness. All the members of the class bore emphatic testimony to the truth of this article judged by their own experiences.

As a last example let me present an interesting statement as to the effect of the beautiful given in an article entitled "Poetry Under the Fire Test," in a *New Republic* of 1916. In a setting of suffering and death a man, drenched and knee deep in a muddy trench, stumbles at night on a dugout from which he hears a voice reading from *Comus*, "Before the starry threshold of Jove's Court." He says, "I cried for pure joy; for," he continues, "I had lost my belief in all beauty." When suddenly the lines brought back the forgotten world, he says, "I fairly danced along that muddy trench as though I were walking on air."

While admitting different reactions to poetry and the beautiful under similar conditions, the one who tells the story relates that not only for himself but for many others poetry took on a significance that marked a new epoch with reference to their lives in the trenches. The increased publication of poems and anthologies during the war bears testimony to this.

I hope that these illustrations will suggest corroborative experiences of your own which will help to establish the truth of this ultimate standard for the estimate of beauty. Let us see how we can apply the idea.

The most important theoretic principle to keep in mind in teaching appreciation in any art is to make the distinction between what we do with reference to what stimulates us and what we do with reference to our response to the stimulation. In the first our aim is self-improvement, and the mental processes involved are self-consciously controlled and as a result, we become wiser, or more skillful. In the opposite state, that of response, our aim is to forget ourselves in the feeling of having arrived. Such mental processes are on the plain of the subconscious. We cannot at the same time be equally in two such different states of mind. One or the other has to be uppermost. This distinction is fundamental and is applicable as a guiding principle for all types of appreciation work, whether carried on in classes or by the individual himself.

The practical application of this principle involves two essentials; one grows out of the quality of what we hear and the other from the nature of our response. The first sees to it that when the preparatory study is finished and the time has come for the actual realization of the beauty we shall, for instance in the case of music, have the subject presented so effectively, in a manner so far above the ordinary, that the rendering itself will be a factor in lifting us outside of ourselves.

The second essential is that we put ourselves into a non-critical, receptive attitude, like the person who is to be hypnotized, willing to receive, and highly sensitive to, suggestion. That this is the normal attitude in our approach to beauty is seen in the fact that the element of make-believe, of the play-approach, is so important in all the arts.

The best art is not like photography, an imitation of the world about us, but it uses the objects of our environment in such a way as to suggest a reality beyond their physical scope. Thus we are enabled to see "a light that never was on sea or land."

The nature of this response is well illustrated by Mr. Hayward in his "Lesson in Appreciation," which no doubt is familiar to many of you. Not only is a fine example of Wagner's treatment of the Beethoven Ninth Symphony given, but there is presented a right plan of procedure for attaining the end sought, true appreciation. Mr. Hayward suggests a series of informative lessons to be given during regular study periods which shall culminate in a final appreciation period to be treated, as he very happily says, as a "red-letter day," when, however far the members of the class may be from complete attainment, they are further on the road to appreciating beauty than they have ever been before and a true pilgrim's progress is realized. You will remember that Mr. Hayward, in the treatment of the appreciation lesson in literature, lays great stress on the necessity of having the poem, or extract, read by the teacher, as beautifully as possible. He recommends that short poems be memorized so that the whole attention may be given to an effective delivery.

While music offers some advantages over a recitation, making a direct appeal to feeling, it demands unusual fitness and a preparation for production seldom attained by the teacher. It is this handicap that often limits an appreciation lesson in music. We stop short of the "red-letter day." Most appreciation lessons stop short, often with fine intellectual interest aroused, but with no true realization of the beauty involved, simply because no adequate final rendering is possible.

This state of affairs has been greatly modified for the better through the marvelous inventions for reproducing music, like the radio, the phonograph and player-pianos. Especially have the last few years seen remarkable improvements in such inventions. Objections will be raised to these inventions that they cannot take the place of the living artist. True, the living artist is able to do almost automatically from the exigencies of the situation just what I am suggesting should be done by the teacher through planned preparation. The rarity of the occasion, the expense involved, and other difficulties to be overcome before we can hear a great artist, in themselves produce a "red-letter day." They key us up, put us into such sensitive relations to what we are to hear that we are, so to speak, self-hypnotized and we hear what we expected to. Compare this state with that of an individual who sits down to listen to a reproducing instrument. He is at once put into a critical, self-conscious condition from the fact that instead of seeing a human being walk on the stage, his heart beating faster in sympathy with the player who is about to undergo an ordeal demanding skill and concentration, all that he sees before him is a machine that is to produce sound waves. To say under these conditions that the artist affects us more than the machine because somehow he produces the sound wave with greater skill, is to put the entire cause of our enjoyment on the external agent that produces the tones and to completely overlook the point that I have been

trying to make in this paper, that is, the reciprocal importance of a proper sympathy of the one who is to respond. What makes the artist so effective is the tuning up of the audience, the preparation of the hearers' world within. Should we examine the actual perception and sensitiveness to tone of the average concert-goer, I doubt very much whether we would find that he had enough tone-discrimination to notice the difference between the machine and the artist. The real reason for the actual difference felt is a difference within the listener, rather than a difference in what is heard.

While the reproducing instruments have given us this undreamt of opportunity to hear performances that only the rich and mighty could afford but a few years ago, they also bring with them new dangers for the life of the spirit.

Some years ago I was connected with a Research Committee for the Edison Phonograph Company and at present I am assisting the Educational Department of the Duo-Art Piano Company with some editorial work. My experience in both relations has impressed me with the necessity that these inventions make for knowing better the physical, intellectual and spiritual conditions for true musical enjoyment. This impression grew out of the fact that many people, after buying one of these instruments, instead of progressing in their musical interest, lost the little that they had. The novelty of being able to order at any hour of the day or night a Paderewski or a Martinelli to give his greatest and most exacting performance and to make them play or sing for hours at a time, is so intoxicating that it takes a true knowledge of ourselves to realize that our nerves will not stand as much as the machine can do. Because of our ignorance and self-indulgence nature punishes by sickening us of the whole affair and as a result we have a dislike of, instead of an interest in, good music and the instruments are shoved aside to gather dust.

If our contention is right, that the greatest problem in appreciation is the preparation of the listener, that if our souls are not in tune God himself cannot please us, it should make us pause in our mad rush for new and more stimulation from outside. We should, for example, with reference to reproducing instruments, approach them, when we wish to hear the greatest that the art has produced, with that preparation, reverence and awe that is offered by the true believer when he approaches the altar. We can approach in a formal, irreverent way and get no more out of the experience than our selfish attitude deserves; or we may so approach that we are enabled to describe what we feel as a true realization of that spiritual freedom, which, as we have seen, is the ultimate state in the appreciation of beauty. Then would we be able to say with the old poet,

"If I have freedom in my love  
And in my soul am free,  
Angels alone, who dwell above,  
Enjoy such liberty."

Many of you will feel some inconsistencies in what has been said. You may say, "Your paper is entitled 'Beauty in Music' and you have hardly

referred to music, but have put your whole emphasis on the preparation of the listener." Or further, you may say, "You have insisted on the importance of this preparation and yet you deliberately emphasize the importance of right feeling, awakened through suggestion, thus appealing to the sub-conscious; rather than the importance of right thinking, stimulated by analysis which necessarily makes us conscious of ourselves." You may, if you are a high-brow music-lover, say with some indignation, "While apparently appealing for a better appreciation of music you are deliberately recommending 'canned' music."

My reply is that such inconsistencies logically grow out of the position taken in regard to beauty. While beauty has its origin in an external stimulation, this external stimulation does not produce the desired effect unless, besides the sensuous and perceptive responses, there is a feeling of response that gives the total experience most of its value. This being so, the realization of beauty in music where external conditions are normal requires us to stress the preparation of the individual. With reference to this preparation it logically follows that the aspect emphasized will not be that dealing only with what is heard but also with that which gives value because of the personality of the listener. This appeal must be through suggestion to the sub-conscious in us, rather than an analytic appeal to the self-conscious.

Finally, the recommendation of the reproducing instruments is due to the fact that only as the external stimulation is so perfect that it does not, through poor tone and faulty production, prevent us from losing ourselves in what we hear, can the final act in appreciation take place. It seems to me by far the large majority of people would find the reproducing instruments more serviceable than dependence on amateurs and mediocre professionals; though, as I have said, the individual, even with his less perfect rendering, has some advantage because of the tuning-up effect that his personality has on the listener.

However much this paper may seem to be addressed to the teacher of appreciation, my real appeal is to all persons who need more than animal satisfaction to make them happy; especially to that large group who seem to think they can satisfy the desires of the self by greater gratification of the self. This we know, in our saner moments, is as false a thought as it is old, and it is very old.

We have seen that a satisfaction is possible through beauty, provided we seek it not for self-gratification but for self-loss. Unfortunately, we have attempted too often to interpret beauty entirely in terms of the physical and in so doing we have changed its blessing into a curse. Fortunately, a newer philosophy is making it easier to conceive of the oneness of our nature, soul and body together, being the expression of spirit, making it truer to say with Browning,

"Nor soul helps flesh more now  
Than flesh helps soul."



## JUNIOR HIGH SCHOOL MUSIC

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The basic principles of modern education and psychology differ so vastly from those of the days of the "little red schoolhouse," that traditional opinions and beliefs are sometimes scarcely recognizable, in the customs and practices of the schools of today. While the aims of that time were no doubt laudable, in that education and an equal chance for all was the slogan, there was no recognition of the difference of ability in students. The attempt was made to give each one the same type and measure of knowledge, as though this were a panacea for all educational ills. The emphasis was on the subject rather than the child.

Today the situation is beginning to be reversed. We are realizing that there are differences of ability in students; that we are teaching children rather than subjects; and that these subjects are important only so far as they have a bearing on the life of the individual.

It is fitting to have proper respect for tradition, but when traditional methods in education do not fulfill their function it behooves us to be open minded and ready to change our methods if necessary—not because others may be new, but because they may meet present conditions better than the old.

Educators and psychologists are now convinced that at the beginning of adolescence there has been a gap in our educational system. The unified courses and methods of the elementary school have presented too marked a contrast to the differentiated courses of the secondary school. Consequently, there has evolved the junior high school with its unlimited possibilities for the unfolding and development of the child personality. The junior high school offers a gradual adaptation for the adolescent to new responsibilities and privileges, the aim being to suit the instruction to his mental development.

With other subjects, music has its place in this development, and the newly awakened emotional life of this stage makes it the time for the beginning of the richest musical possibilities. Interest stimulated or awakened at this time is likely to continue through life. There is therefore a significant bearing on the future of our national music life in this fact.

I have found in my contact with junior high school students, that in the case of many adolescents there is a longing or desire for some avenue of musical self-expression. Especially is this true of boys, which accounts for so many taking up the study of instruments; they have usually constituted the majority of the members of my junior high school orchestras. There is testimony of this also in the fact of so many school bands being organized throughout our country. This stimulation of interest is beneficial not only musically, but because of its refining influence, and because it offers a legitimate and helpful use of leisure time.

If the aim of education generally is to teach the child how to live, not in the past but with life as it is today, then the aim of music education

must be to help make that life happier, richer, and more satisfying; and in order to fulfill this function we must make the music in the junior high school enjoyable, and satisfying that desire for melody, harmony, and rhythm which all of us possess in a greater or lesser degree. This means real music appreciation, the highest type of which is self-expression through the medium of voice or instrument. Appreciation comes also through listening to beautiful music, though first of all the adolescent child likes to be active and is happiest "when his highest level of achievement is taxed."

Boys and girls of junior high school age are nearing the threshold of manhood and womanhood, and have lost some of the childishness which has characterized them in the earlier grades. Very often they consider themselves more grown up than they really are; and we must take them somewhat at their own evaluation of themselves and treat them in more grown-up ways than formerly, remembering at the same time that they are still children and cannot be taken too seriously.

Since modern educational methods stress the child rather than the subject, it is good psychology to accommodate the work in music as well as in other subjects to the child's ability and development, rather than to the teacher's idea of what the child ought to be able to accomplish. This latter traditional idea has been responsible for much of the deadening of interest in music of the adolescent child, and has made for much disappointment and disillusionment on the part of the teacher, who lacked understanding of adolescent child nature. We must begin on the level of the students' taste and ability and by degrees elevate their standards, holding always to the very highest standard possible, and keeping in mind always the aim of our music teaching—namely, the understanding and appreciation of the best in music.

Junior high school students like variety, and appreciate something new and unexpected in their music; and although this keeps us continually searching, if we can continue to hold and stimulate the interest awakened in the earlier grades I think our efforts are worth while. Not all of the music classed as educational is interesting or beautiful. Careful examination of the material used is essential, since this material is one of the important considerations of music for the junior high school. Not only the music but the text should be worthy. The words as well as the melody must appeal, if it is to be successfully used. Composers as well as educators are studying the psychological development of the adolescent, and as a result more suitable music is available now than formerly. Plenty of attractive unison songs which can be learned in a short time will form a part of the repertoire. These are not to displace part singing, for it is this phase of music study which makes for musical power and independence.

One of the most conspicuous facts of adolescence is that of individual differences. Segregation of pupils according to sex and ability is a recognition of this fact, and makes it possible to more nearly accommodate the material to the children's ability. Boys and girls of these ages enjoy different types of songs. The girls' groups may do two and three part work (four part being of too extreme ranges for this age). There are usually

enough changed voices among the boys of the upper grades to make four part singing feasible, at least in selected groups.

Intelligence tests and tests for native ability, with division into groups according to these tests, are among the basic principles of junior high school teaching, with the method of instruction and the material used suited to the group, rather than the traditional method of attempting to give every group the same amount of knowledge in the same way. The results of work with selective groups has, in the eyes of educators, evidently justified this procedure. If this principle could be carried into the realm of junior high school music and the material and method of instruction suited to the ability of the group as is done in other subjects, the end would also justify the means, not only in group accomplishment but also in the discovery of individual talent. A few tests for native ability in music have already been devised, and if these were shown to be practical and workable the "powers that be" would consent to the selective groupings according to ability, instead of the traditionally planned grades or classes. This does not imply that all students would not have the benefit of school music instruction, but that the groups having the higher type of musical ability would be able to accomplish far more than where they are hampered by the presence in the class of less talented and consequently less interested students. The less talented groups would not be expected to attain to these heights, but would be given the type of instruction enabling them to understand and appreciate the best in music but basing their accomplishment on music not beyond their powers of rendition. It is quite probable that the next few years will witness a decided trend in this direction.

Since this is not possible at the present time, we must meet conditions as they are, and have these selective groups constitute our outside voluntary musical activities. Boys and girls glee clubs, orchestras, boys double quartettes, girls trios, etc., contribute much to the interest in music, as well as foster a feeling of pride on the part of the other students of the school. Public appearances of these groups at assemblies and at adult entertainments make an objective and an incentive to more finished work. It seems to me however that at this stage of musical development the effort is the thing to be stressed, and if the effect is not so finished as one would wish the thing to do is smile (at least on the surface) and hope for better success next time. To paraphrase the old adage, "'Tis better to have played out of tune, than never to have played at all," because perseverance will have its reward.

In addition to orchestral work and singing, a study of the instruments is interesting and helpful. This may be pursued with the aid of pictures if the instruments are not available, and may be made inspirational if the instruments are made the medium of expression for beautiful music.

A brief history of composers in connection with their music is also helpful; however, in this as in other phases of music teaching, little talking and much music should be the plan. This should not result in mere passive listening. A part of each appreciation lesson should permit of some activity on the part of the children, aside from the active alert type of listening which should be the reaction in all listening lessons.

There are problems in junior high school music; as yet we know so little, comparatively, of the adolescent child and his mental processes that we can only gropingly work our way toward the light, doing the best we can in our particular sphere, each one endeavoring to work out his individual problems; but the possibilities are so great that it is a real privilege to work with junior high school students, and the compensation of seeing one's work bear fruit in the pupils' interest, enthusiasm and appreciation far outweighs the efforts given. Systematic effort, well made plans, the right sort of material, together with a sincere attitude which combines firmness and sympathy, as well as love for and an understanding of adolescent child nature, will go far towards solving junior high school music problems. For the average adolescent loves and responds to music, just as does any other human being.

### A BOYS GLEE CLUB

HELEN HALL, *Music Director, Alexander Hamilton Intermediate School, Seattle, Washington.*

At the request of our chairman I am speaking on the Boys Glee Club of the Alexander Hamilton Junior High School in Seattle. This makes it possible to present a definite, not a theoretical setting, real instead of possible problems, and actual accomplishments in place of those hoped for.

Our junior high school program, since it allows study periods for ninth grades only, bars all glee club practice from school hours. The boys club, limited to eighty-five members, meets every morning at seven-fifty for a half hour of practice. Unless you have tried it your first reaction may be that this cannot be done; but it is being done every morning in the week, due to interest and keen competition on the part of the boys and to the whole hearted backing of home and school. Each year more than two hundred boys try out for an eighty-five glee club membership. About forty are placed on a possible list so that behind each member stands the spectre of the waiting forty. On the occasion when there is tardiness or absence a written excuse from parents is accepted. If the absence or tardiness is unexcused the member makes up one half hour after school—or, enter the spectre.

When fathers, mothers, and in some cases whole families are willing to rise one hour earlier than customary, and when you know that the principal of the building decrees that no school work, not even athletics, shall take precedence over the glee club practice, then you have some idea of the backing behind the eighty-five, meeting an hour before school in the morning.

Any boy in school may try out for glee club but to become a member he must fulfill certain requirements. His voice must be of pleasing quality, he must show ability to carry a part other than the melody and he must have a certain ability in sight reading. Before the individual try-out, voice classification takes place during regular class periods; and as I have been asked to tell how this is done I am passing on momentarily to the class period.

In the Hamilton School classes are segregated and boys classes are so large that the individual receives far too little attention. My main purpose

during classification is to make each boy feel that the teacher takes a personal interest in him and his voice, and that he must assume responsibility for himself and for others. It is at this time that we begin to pull together and I believe that a lasting foundation for the spirit in class and glee begins at the time of testing voices. At no school age is individual attention more craved or more appreciated than at the junior high level. There is no time when care and individual attention are more needed than in testing voices. Therefore, voice testing does not resolve itself into a momentary running of a scale or arpeggio. To gain the interest of the group from the first moment, four individuals are called upon to give their names and addresses slowly and distinctly. Among these, with malice aforethought, will always be a soprano, an alto, a tenor and a bass. There is always a ripple of amusement and at the same time a feeling of interested wonderment at the decided differences between the speaking voices. These voices are given a probable classification and then and there begins critical analysis of voice quality and the teacher becomes one of many assuming the responsibility. We verify the probable quality by having each of the selected ones sing a few tones within his range, and from that time only the singing voice is heard in the classification. By this method interest and curiosity are stimulated and the children are being prepared not only to classify voices but to discover individual difficulties and weaknesses of tone production. I believe that this is the opportunity to make the use and care of the voice a matter of live and serious interest. It takes only a moment to say "Jack, try that over with better singing position," "Joe, would you talk with your teeth together?" "Fellows, here is an alto tenor we'll have to watch out for. He'll be a bass soon." "Here is a fellow using only the upper part of his lungs; show him how to breathe, Dick." Here we may stop long enough to demonstrate diaphragm breathing. You will say "But this takes so much time." So often the words of Karl Gehrkens come back to me: "We as supervisors must not forget it is not the subject we are teaching—it is the child." Which is more constructive, to spend a half minute in classifying an individual with a "do, re, mi, sit down, you're a bass," or spending two minutes with the individual, plus the class, with the following results: we have become acquainted; we have gained confidence in each other; we have become intelligently interested in our own vocal ability and that of others; we have made the voice an object of care and respect; we have begun to lay a lasting foundation for future building.

The real tryout for glee club membership takes place individually before and after school. A simple selection of hymn type is chosen. Three boys may try out together if no two voices are singing the same part. The melody is usually supplied by the teacher or the piano, for in order to make glee club a boy must be able to carry a part other than the melody. Here again, it is well worth the time to state why he is turned down; for very often he turns up again with, "Well, I've been working on my reading; think I can make it now?" or "I've been listening to the other parts and think I can get the harmony right now"; or "Will you see if my tone quality has improved?" If reading is fair, if the tone is smooth, if an inner part is carried

well enough to indicate a good ear, the prospective becomes a glee club member.

Glee club practice is scheduled for 7:50, but by 7:30 the music room is ringing with voices. Informality reigns just as in an adult glee club. Why not make it a life situation? Here, a group of airplane enthusiasts argues about balsa wood; there, another group discusses a radio program of the night before. At the piano they are trying out a new number left there for that purpose. A favorite record of this informal period has been, "Hear my Prayer" sung by the English boy soprano, Master Lough (this record by the way, has helped to form a new ideal of boy soprano quality). Occasionally there is an outburst of jazz and someone shows off his new tap dance. Comradeship and friendliness prevail. During this time librarians distribute the music. Promptly at 7:50, to the tune of a trumpet call from the piano, four part unaccompanied singing commences. Daily practice does away with the need of tuning up on the familiar song. There is a certain stimulation about attacking the new selection at the beginning of the hour, and there is a satisfaction in ending with the familiar and polished selection.

Opinions differ as to the tone desirable in a junior high glee club. Some glory in that mature church choir quality which can be developed among boys, but I believe there is a quality belonging peculiarly to boys and comparable to no other—that resonant, vibrant quality that thrills with its depth and warmth, alive with naturalness and sparkle born of new enthusiasms and new emotional experiences. How shall we preserve and develop this natural quality? The answer from some will be "Vocalizes"; but years ago we discarded the idea of detached drills, so why should we continue using detached vocalizes? According to our modern educators, learning does not take place until the need is felt. Why should we not wait for a phrase from a song to develop a breathy and unsupported tone, then demonstrate the difference between a supported and an unsupported tone. Follow up the demonstration by having the boys place their hands on the diaphragm, thumbs back and third fingers touching at the front. Direct them to take a deep breath which will cause the third fingers to separate. This calls attention to the fact that they had made only a partial use of the lung capacity. To emphasize the necessity of smooth, steady emission of the breath, let them sing one tone with a neutral syllable, first incorrectly using all the breath at once, then correctly, the breath under control, with special emphasis placed upon the comparison of the two tones. Hands on the diaphragm cause them to become conscious of the slow steady contraction of the lower rib muscles, and most important of all the boys recognize through experience the effect of controlled breathing on tone quality. Now let them return to the phrase with the breathy and unsupported tone and try out what they have experienced.

What if tones lack color and resonance? A few years ago we might have o-e-a-ah-ed and then tormented and befuddled the children with a talk about the larynx, the position of the tongue and the resonance cavities. Today we make use of the vowels and consonants in the song at hand: call

attention to the vibrant possibilities of the *n* and *m*; appeal to the ever ready sense of humor by imitating "Sa-weet Gen-a-vieve," "singun," and "mornun." During the early part of the year each word in a phrase may require special attention. I recall the phrase "Thy glance is in the starry beam." Before this phrase became pleasing, the *th* of thy, the *a* in glance, the vowel sounds in is and in and the vowel sound and final *m* in beam, all received special attention. This need not be done so consistently nor so mechanically as to mar the beauty of the selection, and as time goes on pronunciation, pure articulation and clear enunciation tend to take care of themselves. There are two stumbling blocks to tone quality that we in the West have to contend with—the burring *r* and the flat *a*. Were you ever dismayed by hearing "Joy to the worrrld the Lorrld is come" and "We laff and dance and sing?" Again, can you think of any better way to correct this fault than by imitation and even a bit of ridicule?

The tone quality of a glee club depends upon the quality of each member. Strident and unpleasant tones must be detected and corrected immediately. Facial expression may reveal what the ear is unable to detect. But beautiful ensemble singing requires more than correct tone production, for without a blending of voices and blending of parts music becomes a mere combination of sounds. This fusion will take place only when power of singing and power of listening are developed coincidently. If controlled breathing be stressed in connection with phrases of a song, if a light tone, correct vowel production, clear enunciation and pure articulation be developed through the text, I believe the boyish tone quality will be protected and developed in the most natural way.

What shall the boys sing? Selections within their capabilities, both as to voice range and conception. Selections worthy of perfection and memorization, never inferior or mediocre material. One supervisor has said "select compositions that are expressive of the adolescent boy, music that is full of joy and hope," to which I should add also the backward-looking songs, when I recall the enjoyment experienced and the pleasure given through "Sweet Genevieve," "Love's Old Sweet Song" and others of this type. If we as supervisors and teachers are not limited in our understanding we shall find a wealth of emotional power at this age, which under skillful guidance will be responsive to music. If interpretation be developed through appeal to the imagination with music and texts as the background, there is little danger of over stimulation on our part. At the junior high level the children are not so old as to be blasé and not so young as not to be understanding. Will Earhart has described them as being "not adult infants but infant adults." They are capable of appreciating and expressing the whole gamut of emotion from despair to triumph, from sadness to joy. However, even as attacks, releases, and phrasing seldom take care of themselves, so too the emotional response must be stimulated. This response will depend upon the possession of emotional power and creative ability on the part of the teacher.

This paper has dealt chiefly with what we can do for the glee club, but what the glee club can do for the boys is of greater concern. It can develop the individual socially. I have in mind a boy who entered glee club in

September with no outlet for self-expression because he was so timid. This boy has a beautiful soprano voice which came to the notice of the boys. At their request in January he sang a solo before the eighty-five. Last week he offered to sing alone on a program planned by his class. No one was more surprised or pleased than his parents, who began at once to plan violin lessons for him. Another boy, when he first entered glee club, attracted my attention because of his uncouth manners—strutting, resentful of correction, apparently out of his element. Gradually that boy has become musically studious, he has found his place and has been accepted by the boys. The outcast has made his social adaptation. One of our club members was so scornful of cleanliness and personal appearance that his own parents expressed their hopelessness. Gradually a change took place and somehow, some way, the boy has entered high school generally clean and fairly well-groomed. The school stands for just these types of development, and the glee club is only one of its aids.

Social experience cannot be over-rated. The club has had many opportunities of service outside the school, at gatherings of the Rotary Club, the Shriners, the Chamber of Commerce, and on Saturday programs with the symphony orchestra. Through these public appearances the boys have had an opportunity to mingle with and observe groups of men outside their own experience. At this impressionable age they form ideals of public conduct and professional and social grace. Most important of all, the glee club can develop the musical appreciation and understanding of the boys. Who can measure this development? I only know that the influence of the glee club boys is felt in every class; that tone quality, means of expression, taste are affected; that they become discriminating, appreciative of the best and critical of the mediocre. Dissatisfaction is expressed at poor enunciation, unpleasant tone quality, scoopy attacks and careless releases. The glee club members are thinking in musical terms.

If membership in the boys glee club leads to better use and greater enjoyment of leisure, if it provides a wholesome outlet for the motions, if it continues to open up opportunities for service and for enrichment of life, the glee club has fulfilled its place in the junior high school.

## ELEMENTARY MUSIC THEORY IN THE NINTH GRADE

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The teaching of elementary music theory is a presentation of the elements of rhythm, melody, harmony and form, through actual musical experience; hearing, singing and playing music, thinking about music, and finally writing or composing music. We are beyond the stage of mere mechanical memorizing of rules, rules which are mechanically observed if they are observed at all. Indeed, we are at a stage where we sincerely attempt to give students, through musical experience, a vocabulary with which to understand music itself, to sense its elements of rhythm, melody, harmony and form. But in that attempt we often resort to musical experience which is limited to listening or observation, with no response in singing, playing,



or writing. We often resort, also, to an analysis only of minute details in the structure of music, without applying the analysis of these details to a complete musical composition. Finally, in our eagerness to pour out theoretical knowledge, we sometimes fail to recognize the real beauty of music, music which can speak for itself, can give its own message, and can tell of its own beauty even in a theory class.

The music theory course in the ninth grade is really a review, an organization of previous musical experiences, supplemented by new musical experiences in which theoretical elements can be analyzed, and to which previous analysis of theoretical elements can be applied. Briefly, the work which is covered begins, if necessary, even with the rote method of teaching melodies; deals with the problems of notation both in reading and writing melodies; and continues with the study of the structure of the musical phrase, advanced rhythmic and melodic problems, major and minor mode, two, three, and four part singing, and the use of the primary triads of the major and minor modes.

While the ninth grade theory course is a link between the general theoretical work which is given in elementary and junior high school and the harmony courses of senior high school, it is yet very complete within itself in that it gives a musical sense of the structural elements of music, which results in more intelligent listening, more intelligent performing and more intelligent composing. The student in the ninth grade theory course who intends to take no further theoretical study profits, as well as the student who intends to specialize in music.

The teacher has the choice of a variety of names for the theory course: "Elementary Music Theory," "Melodies and Chords," "Sight Singing and Ear Training," "Ear Training and Melody Writing." For our purpose we shall call the course "Elementary Music Theory."

The bulletin on junior high school music, issued by the National Research Council of Music Education, gives an outline of required and elective music courses in junior high school. Music theory is listed as an elective course with a minimum of two forty-five minute periods a week for the entire ninth year. More time than this should be granted, if the school schedule permits. An ideal arrangement is to devote the whole school year to an elective course of five periods per week. The work of the first semester is preparation, mainly through singing and listening, for the intensive "Elementary Music Theory" course of the second semester. The first semester course may be called "Sight Singing and Appreciation," "General Survey of Music Literature," "An Introduction to Music Understanding," any name the teacher chooses.

Before finally discussing the method of presenting music theory, it is necessary to consider, first, the pupil in relation to the theory course, and second, the type of material which can be adapted to the musical knowledge, interest and ability of the pupil.

The teacher considers, first, the musical knowledge, interest, and ability of each individual. Can the pupil sing, play, read music and listen to music intelligently? Do not discourage the pupil who has only a meagre musical

background. If the pupil is sincere and somewhat talented, he can, with the work of the first semester and with individual help from the teacher, build up a musical knowledge that will be sufficient for the theoretical work of the second semester. The teacher's attention must be divided among all pupils as individuals, both those whose musical knowledge is lacking, and those whose musical knowledge is somewhat developed. For instance, special help must be given to the instrumentalist who does not realize the value of singing the sol-fa syllables. Apply the knowledge gained in class to his particular instrument. Show the pupil how the association of sol-fa syllables with music notation enables him to actually hear a melody in his mind before he plays it. Care must be taken of the boy whose voice is changing. Sight singing material must be suited to his limited singing range. The teacher may give special assignments to this boy in keyboard work. Sincere consideration must be given to special likes and dislikes in choice of music among individuals. Do not ignore the pupil who plays or sings jazz music. Compare the structural elements and the qualities of jazz music with a higher type of music and prove to the pupil, if he is at all intelligent, that the higher type of music has more of a lasting value, whereas jazz music is popular for a short time and is then forgotten.

General mental and physical development of pupils in the junior high school age should certainly be considered. These boys and girls are "infant adults" who are gradually awakening to the fact that they will some day occupy a definite place in society. They want to do something worth while. They want to discover; they want to create. Hence, we use the project method to give each pupil a definite task to accomplish. Pupils in this age react emotionally to situations. Give music, itself, an opportunity to evoke the highest and noblest types of emotional reactions. Pupils begin to discriminate; they begin to form strong convictions. Again, let music, itself, convince the pupil as to that which is good and that which is bad in musical composition and performance.

Regarding physical growth, most of the boys and girls are in a state of awkwardness which tends with some toward timidity and embarrassment, and with others toward a "smart Alecky" way of self-display in an effort to overcome the awkwardness. Handle each with care. Encourage the timid person and give special recognition to his efforts. Let the "smart Alecky" person display his ability, if he has any, in a worth-while project which will keep him so busy and interested that he will have no time to bother other members of the class.

Selection of adequate music material is, without a doubt, one of the most difficult and vital problems in the music theory course. First, the material must be of a high musical standard; second, it must be suited to the interest of the students; and third, it must be within their technical ability. It is not at all unusual to find a ninth grade theory class in the very elementary stages of sight singing. For such a class, supply easy sight singing material, a third grade music reading book of any of the modern school music series. If only a third grade book is used, these ninth grade pupils will certainly resent the idea of singing nothing but childish songs. A wise teacher will

apply the knowledge gained from these third grade songs to music that is of particular interest to the students, perhaps a glee club piece or a familiar community song. If the boys and girls know why they are singing third grade songs and can see definite improvement in their own sight reading, they will study these easy melodies with renewed interest.

When the sight singing problem is conquered, a class text book should be introduced. I am not here to sell books, but I think it not out of place to recommend a text entitled, "Melody Writing and Ear Training," by Dickey and French, published by Oliver Ditson Company. The authors in this book outline and explain specifically and logically the study of the elements of music, and, more than that, they illustrate every phase of study with easy musical examples that the students themselves can sing and play. It is intended that the melodies in this book shall be supplemented by additional sight singing and piano keyboard material from any school music series, glee club music, instrumental music—in fact, any adequate material that the teacher has on hand.

Material for introductory piano keyboard work is much the same as sight singing material. A student learns to sing a melody at sight and then plays the same melody at the piano keyboard. The melody can be transposed to related keys. Material for advanced keyboard work should be easy, new and familiar songs which contain only the primary triads. Songs such as "Swanee River" are suitable. There is no value in assigning keyboard material which contains chords that students cannot analyze. A student who learns to transpose an easy song to any key on the piano, profits more than the student who thumps away at a keyboard in an attempt to play an exercise that is too difficult even in the original key.

Material for oral and written dictation in ear training is based upon familiar songs which are correlated with new songs of similar construction in rhythm, melody, harmony or form. For instance, in the study of melodic intervals, the perfect fourth or the major third, we recognize the interval first in familiar songs. We listen to the phrase which contains the perfect fourth or the major third, we sing the phrase, play it, and finally write it. Immediately we apply the same experience to new songs. So it is in rhythmic analysis, harmonic analysis and analysis of form.

In the National Conference Proceedings for 1921 is an article by Karl Gehrken on the "Fine Art of Teaching," in which he says that we must "know the pupil as well as the subject" and we must "eliminate waste in bringing the two together." Method, then, of teaching theory to ninth grade pupils is a means of bringing the pupils and "Elementary Music Theory" together, through well-organized experience, and detailed and general analysis of experience, with direct application of the analysis to music itself.

Musical experience, analysis and application involve the correlation of impressions received through hearing, seeing and feeling, with responses given through singing, playing, writing, and thinking. Sight singing develops the ability to correlate the seeing of a melody on the staff with the mental impression of hearing the melody. Mursell calls this "inner hearing." Accompanying this "inner hearing" is also an "inner feeling" of

singing or playing, which usually results in an actual response of producing the melody. Drill in oral and written dictation develops the correlation of impressions with responses as well as sight singing. The process is just reversed. The student hears a melody and associates with the hearing mental impressions of singing the syllable names, playing the melody, or of writing the melody on the staff. These impressions are again translated into actual responses of singing, playing, or writing.

The purpose of correlating musical impressions with responses is not merely to develop technique in sight singing or in distinguishing relations of intervals, note values or chords, but also to develop musicianship, a musical sense of the use of these details.

The fundamental requisite in the development of musicianship is well-organized experience. Dr. Farnsworth, in his text, "Education Through Music" says, "Experience should precede formal instruction. Where it is lacking, the teacher should supply the experience as a basis for instruction." Supply experience, then, through an introductory course in sight singing and appreciation, and continue supplying experience, well-organized experience, throughout the "Elementary Music Theory" course itself. Make each experience so vital in the musical development of the pupil that he himself will realize the significance and the value of the experience.

Analysis, a natural result of experience, should be both detailed and very general. We make detailed observation of interval relations, note values, chord relations, and construction of motives and phrases, through sight singing, ear training, piano keyboard work, and melody writing. We analyze these details from the standpoint of understanding their use and their relation to one another in musical thought. The unit of musical thought may be as small as a motive of two or three tones in rhythmic pattern. It may be taken from a song in the book, or from the teacher's or the pupil's own inventive genius. Analysis of a motive may follow, for instance, the experience of singing a bird song. We call attention, first, to the general, happy, free mood of the bird song. Then we discover, perhaps, that the idea of this happy mood comes from one little rhythmic and melodic motive, recurring in exact repetition or in sequence. We analyze the rhythmic and melodic construction of this motive through a correlation of all musical impressions and responses. We analyze the recurrence of the motive in relation to the complete song, and finally we may be inspired to write an original bird song ourselves.

Well organized experience and applied analysis should result in creative thinking, original melody writing. While we should, at times, give very definite assignments which emphasize the use of specific intervals and note values in definite form, we should also give assignments which offer opportunity for musical expression. An assignment of this kind limits the student almost to the mere technique of melody writing: "Write a four measure phrase in four quarter measure, key of F, with chords I IV V I, beginning with an anacrusis of sol do and ending with a whole note on do." The following assignment may bring more musical results; "Write a bird song, one phrase in length, illustrating the interval of a perfect fourth." Both

technique and musical expression are necessary; try to combine them!

The actual process of writing an original melody should reflect training in correlating musical impressions and responses. Lead the pupil to realize the importance of writing melodies without the help of the piano. The pupil may sing the melody which comes to the mind, and then record the melody on paper. Finally, when the melody is recorded, the pupil may play his song at the piano to correct the notation and also to appreciate more fully the results of his own creative work. A friend of mine calls this "the art of self appreciation."

In correcting original melodies, the teacher should call attention not only to technical mistakes, but also to a possible improvement in melodic line, rhythmic movement or phrasing. The suggestions about improvement of the melody should not in any way detract from the student's own interpretation, if he has a musical thought to express. For instance, there may be a very definite reason for bringing a melody to a close with a vague, questioning cadence, perhaps with the last tone on the syllable *mi*. However, the student who writes a melody with an aimless wandering from one note to another needs definite suggestions of how musical tones are connected and grouped in musical thought. Again, these suggestions should come through musical illustration.

Finally, our purpose as sincere music teachers is to develop among individuals true musicianship, intelligent listening, intelligent performing and intelligent composing. Our procedure in attaining that purpose must be suited to our own teaching conditions, the pupils with whom we are working, the material which we have on hand, and the time that we have to devote to teaching. Let us make the best of our own conditions and strive to create a musical atmosphere in which each individual will work sincerely and faithfully toward higher musical development and achievement.

## RADIO IN MUSIC EDUCATION

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Ever since the inception of broadcasting, educators have felt that a tremendous educational force has been placed at their disposal. But at the beginning, there was a hesitancy on the part of both the educators and the broadcasting stations. Why should schools go to the expense of radio equipment when no educational programs were being broadcast? But the force of the demand on the part of the educators increased until the broadcasting stations saw the writing upon the wall and a survey of conditions today shows that tremendous changes have taken place.

A recent survey made by the National Broadcasting Company of all stations in the United States showed that practically every station sponsored some type of educational broadcast.

The demand that the radio become an instrument for the dissemination of educational material is being met in greater proportions every day. Recent improvements in receiving equipment plus the fact that there is now

material so adapted to school use that schools can not afford to miss it, have given radio a legitimate place in the school curriculum.

No matter how valuable radio may be in the presentation of educational material of all types, it will always function best in the teaching of music, that subject which above all others deals with the aural sense.

At the beginning, the attitude of music supervisors and educators was a little skeptical. They feared that the introduction of mechanically produced music would tend to take away the desire on the part of talented pupils for performing; but we have all seen an entirely different result. The creative instinct is so innate in human beings that being exposed to beautiful music performed by artists has only tended to increase the desire to perform, and we have witnessed a great development in public school music due to the introduction of recorded music.

Miss Alice Keith presented the Cleveland Symphony Concerts as a regular music course in the Cleveland schools and found that they formed the high spots in music appreciation. Many other educational experiments have been tried successfully by school boards. Five years ago Oakland, California was teaching many subjects by radio. University Extension Departments are using radio as one means for the wide broadcast of adult education; the University Extension Association has a radio committee which is making an exhaustive study of the possibilities of radio in this field. Many state departments of education have concerned themselves with radio. In Colorado the State Director of Rural Education has used the radio as a substitute for actual visits to the class room. In Connecticut a series of musical programs are being broadcast to the schools of the state. The California Board of Education is now considering taking on hour a week on the air to reach the rural schools with subjects otherwise impossible to give them.

On Friday evenings on the Pacific Coast there are broadcast programs that make up the "RCA University of the Air"; and, surprising as it may seem, the study of astronomy has been the most popular with the air students!

I am getting away from the thing that concerns this group most—music and music appreciation. It is too obvious a statement to make that every school cannot be equipped with a full symphony orchestra, but just that is available for music appreciation courses by means of radio. How many of us in a lifetime have an opportunity to hear Walter Damrosch in a musical lecture or hear him conduct his Symphony Orchestra?—but that is now available in the east and middle west. Here on the Pacific Coast, our children are given the same opportunity as the eastern children have by the Standard School Broadcast which you will hear this morning.

After the first musical education lectures were broadcast the consensus gleaned from the reports of some 200,000 teachers brought out the following suggestions for class room procedure in receiving an educational broadcast:

1. A teacher should be in charge of each listening class to conduct a short discussion at the close.
2. Visual aids should be used freely; pictures of instruments, of composers, etc., should be shown.

3. Program notes and recorded music should be used wherever possible in preparation for the concert.

The radio as a means of teaching music appreciation is a vital factor today. The material is on the air. Children who are able to take advantage of this material have a great advantage over those handicapped by lack of radio reception in their schools.

## RADIO IN THE PACIFIC COAST STATES

ELISE THORP, *San Francisco, California*

The ever increasing cry of educators and the discriminating public for the great power of radio to be used as a public service in the dissemination of educational material has been heard and answered, and education in growing proportions is becoming an important part of radio programs.

The Standard Oil Company of California, one of the first to hear this demand, has been a pioneer in the West in making the radio an instrument of public service. The company has done much towards the dissemination of good music. Several years ago, it was through the courtesy of the Standard Oil that the broadcast of the programs of the San Francisco Symphony and the Los Angeles Philharmonic Orchestra was made possible.

Later the company presented the Standard Symphony Hour, and beginning last October began to carry on this symphony hour in conjunction with an educational half hour, broadcast the same day as the symphony. This half hour, which has come to be known as the Standard School Broadcast, is presented in conjunction with and as preparation for the evening Standard Symphony Hour.

This new plan, which is unique in its conception, aims to further a knowledge and appreciation of the best in music, among the school children and general public, on the Pacific Coast. The morning lectures have been arranged with the greatest consideration for their educational and cultural value. While they are being broadcast primarily as a service to the schools of the Pacific Coast, they are also available for a large audience among the musical organizations, Womens' Clubs, and women in their homes. These lectures place before the school a type of instruction in music of the highest value, unobtainable by the great majority in any other way. This plan does not in any way conflict with existing methods of instruction, but on the contrary it is intended to complement and enrich the work already being carried on by teachers in this field.

The morning school lectures are devoted principally to an explanation of the evening concerts, to which they are an introduction. In addition to this they contain a comprehensive course on the musical instruments which go to make up the modern orchestra. The various instruments are taken up in turn. Their history and structure are described and the instrument itself is played over the radio to illustrate just how it is used. Those listening to the complete course will, at the end of it, have quite a thorough knowledge of the composition of an orchestra, and will be able to listen to one with far greater intelligence and understanding. At the same time the composi-

tions, the composers, the stories the composers endeavor to tell in music, and how they do it, are illustrated by frequent and illuminating examples played over the air by a trio consisting of violin, cello and piano, and sometimes by other instruments. Although intended to complement the evening concert, the morning lecture offers much that bears directly on the structural elements, technique and mechanics of music.

The lectures and concerts present that combination of entertainment and educational value which, from every point of view, is so highly desirable. Students in the school, and others who hear the morning broadcast, listen to the evening concert with much more understanding and profit than would otherwise be the case. The obvious result will be an extension of musical knowledge and appreciation and, by consequence, an increased cultural development.

This new movement has the approval of many of the leading educational authorities of the Pacific Coast. The California State Department of Education has been particularly enthusiastic, and as a result more and more schools are taking advantage of this musical course.

The Company is fortunate to have the assistance of Arthur S. Garbett, Educational Director of the National Broadcasting Company. There is probably no one in the United States so well equipped to do this particular thing. A music appreciation lesson by Garbett has all the charm of revelation. A piece is analyzed with the easy skill of a composer describing the work of a fellow craftsman. The way effects are produced is described, and the method becomes immediately clear with the playing of the musical example. All that is offered to the listener is immediately self-revealing when the music is playing.

Presented in this way, children grasp the most complicated facts about music as readily as adults. The listener, after following the program for a number of weeks in succession, suddenly realizes that he has grasped the fundamentals of music, and in a way that can readily be applied to any composition he is likely to hear during the rest of his life.

In presenting the program Mr. Garbett always takes into consideration two points of view: the educational possibilities and radio requirements, and popular entertainment. It is interesting to note that at the beginning of the Standard School Broadcast, very few schools were quipped with radios. The reason was obvious. Up to that time, there was nothing of value to the schools to be received. A questionnaire was sent to schools, and at this time more than a hundred thousand school children are taking advantage of this musical appreciation program.

A careful survey has been made in an endeavor to discover where daylight radio reception is possible. In places where there is no daylight reception, the Company mails out a printed lecture upon request. There are now five thousand music teachers and supervisors on this mailing list. The lecture is read to the students in preparation for the evening concert. If you will write to the Standard Oil Company of California, No. 225 Bush Street, San Francisco, your name will be put on the mailing list and you will receive the printed lecture regularly thereafter.



Students attending schools not equipped with radio are suffering a distinct loss, not only in the lack of reception of this course, but in missing the many other educational events which are broadcast. Inaugural ceremonies were broadcast on March 4th. It was a school day, and only those children whose schools were equipped were able to hear this great event. If your schools are not so equipped, it behooves you as music supervisors to find out why. In many cases, where the school board budget does not allow the purchasing of a receiving set, Parent-Teacher Associations, Womens' Music and Service Clubs have supplied the need.

In most schools all students are listening, but in some only music students are given the opportunity. The lectures are so arranged that students who are getting music in no other way find them distinctly valuable. It has been the consensus of the teachers in the schools using the lectures that, rather than becoming a substitute, the work has been a stimulus to creative work on the part of the students. Music supervisors have found in these lectures a way to have music appreciation in every school, even where there is no trained teacher in attendance.

### STANDARD SCHOOL BROADCAST

(Broadcast from San Francisco)

ARTHUR S. GARBETT, *Lecturer.*

This is the twenty-sixth musically illustrated lecture brought to you by the Standard Oil Company of California through Pacific Coast stations associated with the National Broadcasting Company. The lesson is preparatory to the Standard Symphony Hour this evening from 7:30 to 8:30 through the same stations.

We have a special announcement to make concerning a change in this morning's program. Our original plan was to tell you about the trombone, and to discuss this evening's program with the aid of the string trio as we usually do. In Spokane, Washington, however, a number of teachers from Oregon, Washington, Idaho, and Montana are gathered at the Northwest Music Supervisors Conference and a large delegation is also in session at the convention of the Inland Empire Educational Association. Many of these people are unfamiliar with what we have been doing, so for their special benefit as well as your own we are going to review the ground covered since Christmas. To assist us in this review we have this morning the whole Standard Symphony Orchestra with us instead of the trio, so this is a special treat. The Standard Symphony Orchestra will demonstrate its presence right away by playing a number from this evening's program—Moszkowsky's "Spanish Dance." (Illustration.)

During the past four months we have been studying the instruments of the orchestra: first the string section; then the woodwind section; and last week we began on the brass. They are all with us this morning. First we had the violin, which you will remember is the treble of the group, tuned to the notes E, A, D, and G, like this: (violin illustration.)

In the orchestra, there are both first and second violins; the instruments are the same, but the music they play is different. Somewhat larger than the violin is the viola, tuned five degrees lower in pitch (viola illustration).

The violoncello, so large a man has to sit down to play it, holding it between his knees, is a bass instrument tuned exactly one octave below the viola (cello illustration.)

And lastly there is the double-bass, or contrabass, sometimes called the bull fiddle. It is taller than a man, and you have to stand up to play it. The strings are tuned to the notes G, D, A, E, this way: (double bass illustration.)

Now that we have heard the string instruments separately—violin, viola, 'cello and bass—let us hear them all together. Tonight's Standard Symphony Hour program is made up of music by Jewish composers. Max Bruch, one of these composers, arranged a wonderful old Jewish melody called "Kol Nidrei." The string section of the orchestra will play this for you (illustration.)

You must have noticed that the string instruments all sound very much alike—that is, they have the same beautiful quality of tone from treble to bass. When we come to the woodwind instruments, however, the flute, clarinet, oboe and bassoon, we find that each instrument has its own individual character, depending chiefly, as we explained, upon the kind of mouthpiece it has. The flute, for instance, has a hole at the mouthpiece across which the player blows, producing a lovely, velvety tone like this (flute illustration).

The clarinet has a mouthpiece that looks rather like a duck's beak, and the player blows on the edge of a strip of reed or cane, producing a somewhat reedy tone, in this fashion (clarinet illustration.)

The oboe has a double reed mouthpiece, sticking out like the end of a straw from a pop-bottle. Its tone is very reedy, and especially adapted for pastoral music. Here is a Rustic Theme from Gounod's *Faust* that will show you how it sounds with the orchestra accompanying (illustration.)

Lastly there is the bassoon, a double-reed instrument like the oboe but very much larger, and playing deep in the bass. Because of its humorous qualities, the bassoon is sometimes called the clown of the orchestra. Here is a passage from Boieldieu's overture, "*La Dame Blanche*" (illustration.)

You may remember that we told you that the best way to remember the woodwinds is to hear them imitate bird calls. Thus the flute can trill like a nightingale (illustration.) The clarinet tone is too thick for a nightingale, but it can give a good imitation of a cuckoo. Listen—it's four o'clock (illustration.) For the oboe we have a cockcrow from Haydn's oratorio, the *Creation* (illustration.) And all there is left for the poor bassoon to do is to quack like a duck (illustration.)

Last week, having finished with the woodwind, we began on the brass section. Of these the trumpet came first, the treble instrument of the group. You will remember the trumpet by this passage from Auber's overture "*Fra Diavolo*" (illustration.)

We have yet to tell you about the trombone, which we were to have discussed this morning and will now have to leave to next Thursday, and

about the French horn which we discuss two weeks from now. For the sake of completeness, however, you may like to hear them now to know how they sound. The trombone, a bass instrument of brass, which slides up and down, you doubtless know by sight. Here is how it sounds (illustration, passage from "Lohengrin.")

The French horns, descendants of old French hunting horns, are very mellow in tone. They are frequently heard in pairs, and here is an old German folk song arranged for two horns which will give you an idea of their tone quality (illustration.)

Now that you have heard the strings, woodwind and brass instruments in turn, you will perhaps like to hear the whole orchestra with all these instruments playing together. From this evening's Standard Symphony Hour we take this Farandole, a Spanish Dance by Bizet, the composer of "Carmen," who was also of the Jewish race. This number strikingly employs most of the instruments you have just been hearing. First you hear the whole orchestra. Then comes a striking passage in which the flutes and clarinets start a melody in the treble, while the French horns and bassoons play the same melody half a bar later. In the middle part the woodwinds have some light, tripping music to play. At the end the whole orchestra comes back with the brass much in evidence. Listen carefully to the Farandole from Bizet's Suite "L'Arlesienne" (illustration.)

Tonight's program presents the music of the people of the Jewish race; and chief of them all is Mendelssohn, whose first name was Felix, meaning happy. Though his life was short, he was indeed one of the happiest of men. His father was a rich banker in Berlin, and Felix with his brother and sisters lived in a fine house in Berlin, which had a great garden.

In this open-air garden, the children had a theatre where they loved to produce plays, particularly Shakespeare's "A Midsummer Night's Dream." When Felix Mendelssohn was only eighteen years old he wrote a lovely overture to this play.

Shakespeare tells of lovers lost in the forest near Athens, one midsummer night, and of their adventures with the fairies. In his music right at the start, Mendelssohn uses four simple chords to suggest the magic enchantment of that glamorous summer evening. The chords are played on the woodwind instruments. Here they are (opening chords played.)

Immediately following those chords, the music tells us we are in Fairyland. We hear the pattering of fairy feet. Mendelssohn uses only the violins and violas for this. Listen (Fairy theme played.)

That same night, there comes to the forest the Duke of Athens, on a hunt with his train of nobles. The music of their arrival is a broad melody for the strings, and we also hear hunting calls for the brass instruments. This way (illustration.)

But that same night others also come to the forest. These include two lovers who have come there for the very purpose of escaping from the Duke. When the fairies try to help them, their troubles get worse than ever for a while. Yet the fairies win in the end, and the lovers are made happy.

But listen to the beautiful music with which Mendelssohn pictures their deep love for each other (illustration.)

But also there come to the forest that night some worthy citizens of Athens bent on rehearsing a play to be given at the Duke's wedding. One of them puts on a donkey's head, and through the mischief of one of the fairies, Queen Titania of Fairyland falls in love with him. Here is how Mendelssohn makes the donkey bray for us (illustration.) Mendelssohn seems to like to hear that donkey's bray. He repeats it several times a few bars later, this way (illustration.)

Now that you have heard the story of Shakespeare's *Midsummer Night's Dream*, and have heard how Mendelssohn introduces the fairies, the Duke, the lovers and the citizens including Bottom, the Weaver, with his donkey's head, you will like to hear the orchestra play the overture itself. We will play it for you; but notice how the woodwinds, the strings, and the brass instruments of which we have been telling you, all play their part. Here is the overture (overture played.)

This concludes our review program this morning. Next Thursday, the instrument of the orchestra to be studied will be the trombone; and the trio will be employed as usual to play for us some of the music of England to be heard next Thursday evening during the Standard Symphony Hour. These programs, the Standard School Broadcast and the Standard Symphony Hour, are brought to you by the Standard Oil Company of California.

## PROGRAM

Girls from North Central High School, Spokane,  
C. Olin Rice, Director.

Watchman, What of the Night.....*Sarjeant*  
My Song of Songs.....*Clay Smith*

Cello duets, Constance Jordan and Kathleen Gerking,  
Rowena Sallee at the piano.

Ode to the River .....*Drigo*  
Anitra's Dance .....*Grieg*

Girls Glee Club

## DEMONSTRATION PROGRAM

Betty Lou Kennedy, Walla Walla, Washington.

Betty Lou Kennedy, aged 7, pupil of Miss Edna Hanna of the Molen Burnett School of Music of Walla Walla, first played Bach's Minuet in G on her violin.

She then did keyboard work in harmony and work in ear training, identifying all chords and their inversions, playing major and minor cadences, reading two folk melodies in which were given only the melody and a figured bass, and transposing these into other keys.

She then played the following piano numbers:

Solfegietto .....	<i>Bach</i>
Cherry Blossoms .....	<i>Wright</i>
Avalanche .....	<i>Heller</i>

## THE OUTLOOK FOR THE SCHOOL ORCHESTRA

GEORGE F. MCKAY, *University of Washington, Seattle, Washington.*

In the early history of art, music had a serious and noble purpose. Working hand in hand with the church, the greatest artists of the time sought to ennoble mankind. Thus we have the works of Palestrina and other sixteenth century masters and the great serious works of Bach and Handel, music of a high sincerity consecrated to an educative usefulness. (I use the term "educative" in a broad sense to include that which leads man towards the spiritual and the ideal.)

As time went on and social changes occurred music forsook the church and sought a gayer companion. The greatest artists were subsidized by wealth and aristocracy and produced the polished music suitable to court functions and a liesurely epicureanism. Haydn and Mozart by a devotion to high structural ideals achieved a music of great elegance and perfection, but in general music lost some of its educative purposefulness.

Coming somewhat later but still fostered by wealthy patronage, the music of Beethoven made something of a return to educative values through the democratic ideal to which his philosophy held.

In the nineteenth century music turned to romanticism. Artists escaped from an unsatisfactory reality into a land of poetic dreams. Much beauty was created and the period was not without great serious achievements such as the music of Franck and Brahms, but the trend toward sensationalism was under way and, consecrated to the concert hall, a great deal of sentimental and inane music was produced. In twanging the harp of lyricism some of the finest ideals of the past were neglected and the self glorification of the individual through self expression was more sought after than was the fulfillment of a serious educative purpose.

In our own day the great ideals of the past are almost hopelessly submerged by a flood of frankly trivial music. Music is consecrated now to entertainment on the one hand and braggadocio on the other, and this in spite of two generations of music education in the public schools. Thus we have radio singers and jazz records, Greenwich Village modernists and thousands of aspiring young virtuosos and jazz kings. We have ecclesiastical, symphonic and interscholastic jazz to say nothing of crude and vulgar movie music and floods of cheap platform songs and vaudeville orchestra music. Once an exalted muse, music is now a gum chewing chorus girl. Is this not degeneration?

In such straits, where can we turn for a revival of a serious artistic purpose, a vigorous return to the educative usefulness of music? Our churches seem to be lost in a maze of stereotyped sentimental anthems, the theater becomes cheaper and more sensational, the dance has become de-

graded into mere musical hooting and rioting, and wealth supports the latest modernistic fad in order to appear still more smart and sophisticated.

Is it too much to hope that it is in the schoolroom that we can once more erect a temple to high art and resist the advance of cheapness and triviality? Can we not restore to art and music the nobility and purposefulness which rightly belong to them by linking them intimately with education? Is it not possible that in the future the greatest musicians will ally themselves to the profession of public education just as Bach allied himself to the service of the church? I believe we are leading into the future, and it is the school orchestra which has made the beginning.

There is a long way to go, however, before such a destiny can be attained. We must attract the very finest of artistic talent into the school music profession. As the profession gains in dignity and achievement it will gain correspondingly in the honor and support which will be accorded it.

Above all we must develop a tenacious idealism, and the very first place in which we must apply this idealism is in the matter of music literature in the schools. As school orchestral facilities grow this opportunity certainly grows also. Within the last five years publishers have begun to bring out material specially suited to school orchestras and selected with the utmost of good taste. Nevertheless it is probably safe to say that musical trash still has a great sale and that publishers of trash are thriving and getting ready to issue still more trash.

It is now no longer necessary to use trivial and worthless music at any stage of school orchestra development; and there must be a great dearth of historical background, critical ability and good taste among teachers who continue to use mediocre music when fine music literature is available. This fine literature is not without certain practical shortcomings. Some of it is too difficult for the groups for which it was intended, there is not enough suitable beginning material, the range of music included is perhaps not wide enough; but there is no doubt but that as more teachers discover and use this literature the demand will grow and likewise the supply. Genius will appear which will give its energy and enthusiasm to the very specific problem of orchestral literature for the schools.

Another desirable objective toward which we are making progress is that of professional dignity. Whereas only a few years ago it was more or less usual for promising young men to shun the public school career and to turn to other music careers more glamorous and allowing a higher artistic achievement, it is now apparent that, chiefly due to higher standards and the development of the school orchestra, the school music profession has taken on a new attractiveness and promising young talent is coming proudly in.

We must follow up this growth and constantly gain in professional pride and confidence in the worth and seriousness of the work we are doing. Perhaps the teacher has been somewhat underpaid and under-appreciated; but he is an artist, a craftsman and a prophet, and is of less importance than no man, and it should be considered a distinct honor to be entrusted with the leadership which the school music profession confers.

I think it is hardly possible for a normally enthusiastic and idealistic person to go into one of our modern high schools without thrilling to the potential achievement and idealism which is everywhere around, without catching a vision of the really exalted mission of the teacher. Let us be rid of the idea that the school music career is second best to any other musical career!

This stigma of inferiority which we have had in the past can be partly blamed to the teacher training institutions. They have turned out teachers who are better equipped with teaching methods than they are with something to teach, better specialists in methods and educational psychology than musicians. This has resulted in a certain lack of artistic confidence and crudity of the musical result which has caused a feeling of humility in the presence of the elegance and idealism of the European traditions of artistry in music.

It is highly possible that the teacher training institutions have cultivated the practical at the expense of the artistic. In following up scientific pedagogy we have failed to supply the artistic environment necessary to the development of musicianship. One can learn to teach after maturity by experience and further study, but one can become a fine musician only through the absorption of idealism through an artistic environment in the formative years. This need is a distinct challenge to the university and the teachers college and one which must be met by a revision of the curriculum.

Still another ideal toward which we are making progress is that of completeness and symphonic proportion in our school orchestra. We have left behind the helter-skelter combination of instruments and the group modeled on the theater orchestra, and are now aiming toward the little symphony, the classical orchestra of Mozart and Beethoven and the modern complete symphony orchestra as a model. The great aid in this development has been the instrumental class work which has been carried on so intensively in many parts of the country.

Let us continue to be alert to the newest things in classroom procedure and in child psychology; let us continue to patiently make the best of what we have, but let us also have more and more of idealism and artistry.

The future of the school orchestra is as great as the creative vision of its leaders.

## PLAYING PIANO BY HARMONY DIAGRAMS

(With Demonstration)

MRS. ZAY RECTOR BEVITT, *San Francisco, California.*

A very brief contact with children reveals certain tendencies on their part which invite the most direct course of procedure in teaching piano playing. Immediate reward for their efforts is necessary, not only for interest, but to establish a certainty in their own minds that they are learning something which is too valuable to ever discard; nothing is more discouraging to a child than to realize that something to which he has given his precious hours and earnest effort was only temporarily filling his time, and that he must make another beginning. From the very start, a musical education should

be built upon such solid lines that there will be nothing to undo, each lesson bearing an important and responsible part in building a safe and sure foundation.

Last April at the Biennial Convention of the Conference of which this is a branch, Dr. Claxton of Oklahoma sounded the keynote to the situation when he said, "The trouble is that at the beginning we have been teaching music as a science, not as an art. Teach the art first, and the child will wish to know the science when he is able to understand it."

When we teach the beginning music student item by item, letter names of the staff degrees, a narrow register of the keyboard beginning with the so-called "middle c," technic, key signatures and the clapping of rhythms before he has experience in handling the instrument, he becomes confused with details and cannot hear the music he craves. It is analogous to the old-time manner of teaching the alphabet and spelling of two-letter words before reading.

We all have observed the effect of such methods of teaching (in fact we may have been guilty ourselves) and have seen disappointment resolve itself into utter distaste and finally rebellion. We can obviate such a condition by satisfying the longing for music with music, not only the sounding of tones of meager melodies, but music which, as one little child expressed it, "says something."

A complete principle is more easily understood when presented in its entirety. If we wish to acquaint a child with a certain kind of flower, we do not show him its component parts one by one, a petal, a stamen, a pistil, a stem; but we present the complete flower, and his soul is uplifted by the spell of its beauty.

In Harmony Diagrams completeness is the outstanding feature. The keyboard and its division into Octavo Groups give access to its entire range, advancing poise and freedom of action of the "playing apparatus." For visual representation of music, the old German Tablature is combined with ordinary musical signs for pitch and rhythm, and the notation on the staff is constructively developed while the children are learning greater principles than mere notes. No essentials are omitted, but the customary order of their presentation is somewhat reversed.

Do not be misled by the term Harmony Diagram; melody and rhythm are in evidence just as much as in any other type of comprehensive instruction.

Chords are calculated from root notes and known by their exact names instead of by inversions, making a very simple process which introduces principles never to be outgrown, no matter how far the student advances in music. In time he recognizes them instantly in the music, and so harmony is never disassociated from his piano work. This approach leads directly into his high school harmony without hindrance, and very helpfully.

Hand position is developed more quickly by chords than by melodies, and we appreciate the opinion of the eminent piano teacher, Dr. Yorke Trotter of the Royal Academy of London, when he says in his admirable book "The Making of Musicians," that a musical education from the very



beginning, including ear training, should commence with harmony and not with single tones.

The five-octave keyboards with piano action, which are used in our class work, were developed by Mr. Glenn H. Woods, Director of Music in the Oakland Public Schools, during experimentation covering a period of six years. Through the coöperation of an association of music dealers who respected Mr. Woods' ideals, the keyboards were manufactured and their use made possible in our classes in many cities. Mr. Woods' vision of the possibility of adapting Harmony Diagrams to class instruction was far in advance of my own; and not until, at his request, I made the experiment, did I realize that principles of piano playing can be presented to groups of students, and that they can develop the details by themselves.

The children from the Edison School, who will demonstrate for us, are 7th Grade pupils and have had nine daily lessons; those from Libby Junior High School have had six lessons in three weeks, all without previous piano work of any kind.

(The numbers, played by one child at the piano while the rest played at the keyboards, were: Breezes of the Night, Fearis; Mermaid's Song, Weber; In Happy Youth, Gurlitt. The following are constructed of solid chords: Evening Song, Gottschalk; Little March, Gurlitt; See-Saw, Kohler; America (sung by the class) as one child played. Dictation from Staccato Etude (Stamaty) was given; one student played while another wrote in diagram at the blackboard.)

Notation is developed by first reading intervals, including those from 2nds to 6ths, in any register from Great C to Three-lined c (demonstrated.) Then the staff is presented in the four groups just named, with the C seventh chords and D fundamental chords which contain all of the staff degrees in the various groups.

The students then transcribe the diagrams into notation, their work appearing exactly like the printed music which they have never seen. Examples of the work done by the junior high school children are here for your inspection.

The chords are read from music exactly as are words in reading a book. Thus, a definite language is provided which will be spoken as long as the student follows music, no matter how advanced he becomes.

## CONCERT NORTHWEST HIGH SCHOOL ORCHESTRA

GLENN H. WOODS, Conductor.

### PROGRAMME

1. Star Spangled Banner
2. March Militaire ..... *Massenet*
3. Overture De Phedre ..... *Massenet*
4. a. To a Wild Rose ..... *McDowell—Krueger*  
    b. Adagietto (for strings) from L'Arlesienne Suite ..... *Bizet*

5. Suite, Carmen No. 1 ..... *Bizet*
6. Sight Reading, March Noble ..... *Chr. Bach*  
(This number has not been rehearsed by the orchestra, nor were  
the parts sent out for individual preliminary practice.)
7. Angelus, from "Scenes Pittoresque" ..... *Massenet*
8. Waltz Triste ..... *Sibelius*
9. Demonstration number—building up the orchestra by sections  
*Herman Trutner, Jr.*
10. Finlandia ..... *Sibelius*

(Six half-scholarships for the National High School Orchestra Summer Camp were awarded to the following members of the orchestra: John Cusano, Pocatello, Idaho; Carroll Curtis, Rockford, Washington; Russell Brodine, Seattle, Washington; Vernon Jackson, Anacostes, Washington; Francis Jordan, Seattle, Washington; Helen Feenton, Seattle, Washington.)

## PROGNOSIS OF SIGHT SINGING ABILITY

HAROLD B. SMITH, *State Normal School, Bellingham, Washington.*

Until recently all freshmen students of the Bellingham Normal School who elected the Primary, Intermediate, or Rural Curricula have been required to take three courses in music in preparation for their work as teachers. The ability to sight sing has been considered an essential part in this preparation, and training in this ability and the study of methods of music instruction have made up the content of the courses. Very apparent variations in the ability of the students to pursue these courses seemed to call for the sectioning of classes on the basis of ability to do the work. To accomplish this end some means had to be devised for predicting in advance the ability of the students to profit by the instruction given. Confronted with this situation we set out to select, devise, and evaluate data for predicting ability in sight singing. This work was carried on with the help and advice of Dr. Frank S. Salisbury, formerly of our Research Bureau.

This report covers the work of four years: a first year of exploration for test materials, a second year of evaluation of these materials in an experimental set-up, a third year of verification of our results, and a fourth year of further selection and evaluation of some revised test materials.

At the beginning of the search for prognostic data it was thought that the most fruitful materials were to be found in tests of achievement in those phases of musical instruction which seemed to be closely related to sight singing. Working in line with this idea an achievement test was devised and tried out during the year 1925-26. It was likewise thought that some one or more of the six Seashore tests of musical ability (pitch, tonal memory, intensity, consonance, duration of time, and rhythm) might carry some prognostic value. These six tests were given at the same time. Scores on Part I of the Thorndike Examination for High School Graduates, series 1919-24, were available and were made part of the data. Using a crude and somewhat subjective measure of sight singing as a criterion, intercorrelations were obtained, and partial regression weights computed for the tests

just indicated. The results of this preliminary survey were such as to warrant a more carefully controlled experiment during the next school year, while obvious limitations in the preliminary findings made such procedure necessary.

There follows a brief exposition of the main features of the experimental set-up as planned for the second year work beginning in the fall quarter of 1926, in which note of the significant findings of the preliminary work of the previous year will be made.

Experience of the first year revealed two of the six Seashore tests, pitch and tonal memory, as likely to prove significant in the prediction of sight singing. In the preliminary survey these tests had shown correlations above .60 with the crude sight singing criterion. To secure the best results from these tests, procedures for giving them were carefully revised with special emphasis upon directions and adequate practice exercises. Each Seashore test was given twice, to increase the reliability of the data, to permit the computation of reliability coefficients, and to discover cases for retesting when marked differences in the scores of the two trials were obtained.

In the original survey, the achievement test had proved to be the best single basis for prediction of sight singing ability. The test was faulty in that many of its parts produced a large percentage of zero scores. In the revision of the test a fairly successful attempt was made to make each part of the test a measuring instrument of sufficient accuracy to warrant its use by instructors for diagnostic purposes. This test was divided into two parts, two class periods being required for the giving. The different parts of the test were as follows, the names indicating with sufficient accuracy the nature of the parts: so-fa syllables, dictation, lines and spaces, symbols, recognition of familiar songs from notation, key signatures, scales, note and rest values, terms of expression, placing bar lines. The dictation test had shown itself of distinct merit in the preliminary survey and is discussed in the next paragraph.

The dictation part of the achievement test presents a series of simple situations in each of which the student listens to a series of four tones sounded on the piano, listens again to two repetitions of these same four tones, and then writes "the notes for the tones played" on a staff provided for the purpose. Its merit as disclosed in the preliminary survey led to its revision in order that it might become an effective prognostic instrument. The test was lengthened with the introduction of both easier and some harder material, and progress was made in scaling the items in point difficulty. Distribution of scores at the beginning of the quarter showed about ten percent of zero scores, but when it was given at the end of the quarter it gave a distribution characteristic of a good differentiating instrument. This test was given as a part of the achievement test, but when the achievement test was found to correlate with sight singing only .47 the dictation test was withdrawn and made an independent prognostic unit. That this was advisable is seen from the fact that its correlation with sight singing was .596, while the remainder of the test, after its removal, correlates with sight singing .403. It is of interest to note that the dictation test correlates with the

remainder of the achievement test .766. This presents an interesting example of the way in which parts of tests may destroy the predictive effectiveness of other parts when statistical procedures are not employed to determine correct weightings.

The correlation of intelligence scores with the crude sight singing criterion used in the preliminary study was .03, and with the other measures of musical ability and achievement, had not exceeded .22, most of the coefficients being close to .20. It seemed worth while to include this test in the battery of prognostic data to be tried out, to show to what extent it was correlated with the wide scope of tests of musical abilities and achievements.

Data concerning previous training of each student were secured and a composite derived by summing the reported number of years instruction in the grades and high school and twice the number of years of private instruction irrespective of the kind of such instruction.

The sight singing test used as the criterion of sight singing ability at the end of the quarter consisted of four short songs of from eight to twenty measures, graded from easy to moderate difficulty and in keeping with the objectives of the first quarter's work. This test was given individually and occupied about fifteen minutes, the student being allowed time for study. The scoring was made on a basis of pitch and time interval values, the single note being the unit graded. This test was found to have a reliability of .98. During the third year a new and longer and more difficult test with a better system of scoring was used, yet the correlations were practically the same as were those of the test just described.

The results of the preliminary survey of the first year, supplemented by observations in the classroom of the relations between sight singing ability and the scores on pitch, tonal memory and dictation, led to a sectioning of the beginning students in the fall of 1926. About 35% of the group were excused from the first course and entered directly upon the work of the second of the three music courses. The experimental group of 131 students came to be made up of three classifications of students as follows: (a) 70 beginners who took the first of the three courses of music; (b) 38 beginners who were excused from taking the first course and who entered directly upon the work of the second course; (c) 23 students who had already taken the first course and were pursuing the work of the second course. Inasmuch as the main objective of the study was to organize prognostic data for students who have had no music in the normal school, the introduction of this third group of 23 experienced students was not in line with our purpose and undoubtedly operated to lower the accuracy of our predictions. A partial check was made of its influence by comparing the correlation of their predicted sight-singing scores and actual sight singing score with the similar correlation of the entire experimental group. The experienced groups showed a correlation of .65 while the experimental group as a whole showed a correlation of .75, indicating that the effect of the experienced group was probably in the direction of lowering correlations. It was felt that they would not materially affect results as they only constituted 18% of the whole and some worthwhile comparisons might be made between groups.

The group of 38 students who went directly into the second course were confronted with a learning situation which was for their ability quite comparable to that which confronted the students of the first course. The second course was a continuation of the sight singing of the first course combined with a consideration of teaching methods. Data show this group to have excelled in sight singing above their prediction, while the first course group averaged in the sight singing test almost exactly the average of the predicted scores. This result is in line with the usual findings for such groups—the students with the great initial ability make the greater gain.

In Table I below will be found the correlations between the various variables. The reliability coefficients as computed by the Spearman-Brown formula appear in parenthesis. For the Seashore tests the scores from one full giving of the test were correlated with the scores from a second giving of the test, which immediately followed. The two halves of the sight singing test and the dictation test were obtained by summing the scores of alternate measures. Alternate items of the information test were used to make up the two halves. The reliability of Part I of the Thorndike Intelligence Test is taken from Woods.

TABLE I

*Intercorrelations between sight singing (0), pitch 1, tonal memory 2, time 3, intensity 4, rhythm 5, consonance 6, training 7, intelligence 8, music information 9, dictation 10. Reliability coefficients by Spearman-Brown formula are in parenthesis. N. equals 131.*

Var. No.	0	1	2	3	4	5	6	7	8	9	10
0	(.978)	.604	.641	.022	.263	.199	.327	.425	.248	.403	.596
1		(.932)	.485	.381	.320	.202	.341	.417	.314	.469	.538
2			(.935)	.394	.407	.511	.321	.259	.243	.347	.454
3				(.828)	.434	.420	.321	.117	.304	.262	.565
4					(.921)	.251	.307	.071	.151	.151	.201
5						(.834)	.061	.069	.022	.137	.154
6							(.696)	.254	.005	.291	.369
7								(. ?)	.038	.509	.527
8									(.899)	.329	.277
9										(.984)	.766
10											(.920)

A survey of the correlations of the independent variables with the criterion, Table I, shows three of the ten to stand out from the others as probable contributors to a composite for predicting sight singing. Tonal memory has the highest correlation, .64, while pitch and dictation with correlations of .60 and .596 are close seconds. In the paragraphs immediately following the regression weights and multiple correlation coefficients are given for a variety of combinations of variables.

Pairs of variables combine to give multiple coefficients the regression weights (for standard measures) indicated in parenthesis, as follows: pitch (weight .39) and tonal memory (weight .45) give a multiple correlation coefficient with sight singing of .723; pitch (weight .39) and dictation

(weight .39) give a multiple correlation of .68; tonal memory (weight .46) and dictation (weight .39) give a multiple correlation of .73.

The three independent variables, pitch (weight .26), tonal memory (weight .39), and dictation (weight .27) combine to give a multiple correlation coefficient of .753. When predicted scores for sight singing obtained from the combined weighted scores of these three variables are correlated with actual sight singing scores an empirical coefficient of .689 was obtained. When any fourth variable was added to pitch, tonal memory and dictation, the increase in predictive power as judged by the increase of the multiple correlation was not sufficient to warrant its inclusion.

When music information (weight .08), which is the achievement test previously mentioned minus the dictation test, is combined with pitch (weight .35) and tonal memory (weight .44), a multiple correlation of .725 is obtained, a meager increase over that of .723 obtained with pitch and tonal memory alone. This seems to indicate that knowledge about musical symbols and terminology is of practically no value in predicting sight singing ability, since its inclusion gives us no better multiple correlation than native capacity tests of pitch and tonal memory.

During the school year of 1926-27, 301 entering students were enrolled in beginning music classes. 106, or 35%, were promoted at once into the second course. Of those promoted, 75% received a grade of C plus or above from the teachers at the end of the quarter. Out of the 301, 65 or 21% were excused from further music study, as they could not learn to sight sing well enough to teach music. These seemed so deficient in ability to discriminate pitch and in other abilities (tonal memory and perhaps other factors not measured in our study) that they seemed incapable of passing the first course. Repetition of the course for such students gets poor results.

TABLE II  
DATA OF 1926-132 CASES

*Correlation table of grades based on predicted and actual sight singing scores. The predicted scores were derived from a regression equation in which standard scores were weighted as follows: tonal memory .385, dictation .33, and pitch .22. The multiple  $r$  equaled .77, and the empirical  $r$  equaled .71.*

ACTUAL SIGHT SINGING SCORES

Predicted Sight Singing Scores	A	B	C	D	F		
	A	1	1			2	
	B	8	15	13	1	37	
	C		15	29	12	56	
	D		1	8	18	33	
	F				1	3	4
	Totals	9	32	50	32	9	

In surveying Table II the relation between predicted sight singing scores and actual sight singing scores may be seen. In using regression weights, the extremes are drawn to the center; consequently you have more A and F scores than are predicted, which is the case here.

From the table, two A grades were predicted; one received A and the other B. Thirty-seven B grades were predicted; eight received A, fifteen B, thirteen C and one D. Fifty-six C grades were predicted; fifteen received B, twenty-nine received C and twelve received D. Thirty-three D grades were predicted; one received B, eight C, eighteen D, and six F. Four F grades were predicted; one received D and 3 received F.

Below in Table III will be found the intercorrelations from the data of the Fall of 1927. S. S. is Sight Singing. F. D. means Dictation Test given at end of Quarter. P. D. means Prognosis Dictation Test, same as Dictation Test but given at beginning of the Quarter. M. D. means Multiple Dictation. In this test a series of four tones are played on the piano. There are four measures on a staff, one of which is the one played. The student chooses the one he thinks has been played and writes its number in the space provided. There were thirty exercises in the test. P. means Pitch; T. M. means Tonal Memory; Con. means Consonance; Int. means Intensity; Rhy. means Rhythm. These last five are the different Seashore Tests of Musical Talent.

TABLE III  
INTERCORRELATION FROM DATA OF FALL OF 1927

M. D.	F. D.	S. S.	P. D.	T. M.	P.	Con.	Int.	Rhy.	Time
M. D.	.823	.789	.758	.554	.593				
F. D.		.824	.901	.564	.593				
S. S.			.785	.656	.645	.303	.267	.281	.372
		P. D.		.576	.542	.283	.301	.318	.342
		T. M.			.595	.263	.335	.510	.394
		P.				.304	.392	.427	.448
		Con.					.378	.085	.318
		Int.						.237	.492
		Rhy.							.473

The experimental group for the work of the third year consisted of 144 entering freshmen taking music in the Fall Quarter of 1927. The second course of music was changed from sight singing to advanced sight singing and methods. The group was sectioned on the basis of predicted sight singing grades, those receiving a predicted score of .4 or above being transferred to the second course. Nearly 50% of those enrolling were promoted, the group being apparently select. It is of interest to note that in the Fall Quarter 40 to 50 percent of those enrolling are promoted to the second course, in the Winter Quarter about 30 percent are promoted and in the Spring Quarter about 20 percent are promoted, seeming to indicate that those who are deficient in music put it off as long as they can.

At the end of the quarter, individual sight singing tests were given, using a test that was a great improvement over the one used in the previous year. There were eleven short selections, including all the rhythms and intervals found in music as usually written for the first six grades of the elementary school. Scoring was changed from the individual note as a unit to the measure as a unit, any mistake in pitch within a measure counting the measure wrong and two points being deducted, and any mistake in time intervals making the measure wrong and one point being deducted.

The intercorrelations of the 1927 data are much the same as that of 1926 with a few notable changes. The Prognosis Dictation correlates .758 as compared with .596 of 1926, with Sight Singing. This is doubtlessly due to our better Sight Singing test and the better method of scoring it, and also to the second music course being devoted entirely to sight singing.

The resulting regression equation gives the dictation test the greater weight .54, while pitch and tonal memory are both .22. The multiple coefficient equals .842 and the empirical coefficient in close agreement .835.

The empirical coefficient based on predicted scores using the 1926 weights equals .788, higher than the multiple coefficient of the 1926 data. These results justify the work of the third year. We now have two sets of weights and regression equations that may be used in our work.

In table IV the relation between the predicted sight singing scores and actual sight singing scores of the 1927 group may be seen.

TABLE IV  
DATA OF 1927—144 CASES

*Regression equation weights as follows: dictation .54, pitch .22 and tonal memory .22. Multiple r equals .842, empirical r equals .835.*

ACTUAL SIGHT SINGING SCORES

Predicted Sight Singing Scores	A	B	C	D	F	
	A	1				1
	B	4	28	8		40
	C		16	31	11	59
	D		1	10	19	37
	F			1	1	7
	Totals	5	45	50	31	13

In Table III Multiple Dictation correlates with Sight Singing .789. This test was given at the end of the quarter and seemed to indicate great possibilities as a group method of measuring Sight Singing. As there were a few perfect scores in the Prognosis Dictation, this test seemed to need more



difficult material. The revision and validating of these two tests constituted the work of the fourth year.

The experimental group of the fourth year's work consisted of 94 entering freshmen of the Fall of 1928. We gave three tests, Prognosis Dictation and the Seashore Tests of Pitch and Tonal Memory. Each Seashore Test is given four times and the scores averaged except when there is a wide variation in scores. This is done so we may have as accurate a measure as possible.

The Dictation Test (Prognosis and Final) was increased by adding 20 new exercises to the thirty already in use, making a test of fifty items graded as to difficulty.

The Multiple Dictation Test was revised to include 50 items of tonal dictation with four choices each; 15 rhythmic dictation items of three choices each; and the first four measures of 14 familiar songs to be recognized (twenty titles were placed above the measures so it would not be necessary to miss any on account of not being able to recall the names of the various selections.)

In table V will be found the intercorrelations of the data for the Fall of 1928:

TABLE V  
INTERCORRELATION FROM DATA OF FALL OF 1928

Sight Singing	Pitch	Tonal Memory	Prog. Dict.	Final Dict.	Beginning Mul. Dict.	Final Mul. Dict.
	.72	.56	.69	.73	.73	.85
Pitch.....	X	.48	.57	.61	.57	.64
Tonal Memory.....	.48	X				
Prog. Dict.....	.57	.38				
Final Dict.....	.61	.42				
Beginning Mul. Dict.	.57	.48				
Final Mul. Dict....	.64	.53				.895

There is one very noticeable difference in the correlation coefficients between Tonal Memory and Prognosis Dictation, Final Dictation and the Multiple Dictation Tests given at the beginning and end of the quarter. They have dropped from around .55 to .38 and .42 and .48. This seems to indicate that training or something else is playing a greater part when the tests are made to include much more difficult material. In examining the correlation sheet this seemed quite obvious, for if those people who were away out of line were moved back to the perfect score of the former test, the correlation would have been much better. In other words, we had two distinct groups: those with high tonal memory scores and no training, and those with high tonal memory scores and much previous training. The latter group of course would affect the correlation markedly, for their Dictation Test scores would be away out of line in comparison with the Dictation Test scores of the former group. This, however, does not affect

the validity of our former work. The result is that we will continue to use the test of thirty items instead of fifty and thus save ten minutes.

In the Final Multiple Dictation Test there seems to be something of distinct value, since it correlates .85 with Sight Singing. Here is a group test with a reliability coefficient of .895 that will give an accurate measure of sight singing ability.

From experience to date, the program of classifying students results in 15% being excused from the first two courses of sight singing, taking only the third; 40% are excused from the first and take the other two; about 20% are able to prepare for the other courses by taking the first course; and about 25% are excused at the end of the first quarter as they are so deficient that they cannot pass this first quarter's work and repetition for such students gets very poor results.

## METHODS OF TEACHING MUSIC APPRECIATION IN THE ELEMENTARY GRADES

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It is with a great deal of satisfaction that many of us who have labored long in the cause of music education observe the constantly increasing interest in music. This is apparent in the well balanced courses of music which are found in the progressive systems all over the United States. Our leading educators are coming to feel that music must be a recognized part of general education. One reason for this great change in attitude is the fact that the music course of today serves the needs of every child with its three phases, the singing, the instrumental work and the listening lessons, the latter finding universal appeal and enriching the musical life of all children. Music appreciation has come into music education to stay.

The well balanced system of music includes one regularly scheduled listening lesson each week in every grade. This steadily and surely builds right attitudes toward music, creating greater love for the art and guiding musical taste into correct channels. The music supervisor of today cannot plan her work merely on the old lines of song singing and sight reading. She must give the richer experience through the hearing of the real music itself. Pope has said, "The proper study of mankind is man"; and music study is the study of real music, which, being an aural art, must be heard to be understood. Ear training is admittedly the basis for all music education.

Today in America we have great musical advantages. The inventions of the age bring the best of music to the remotest places, no matter how distant they may be from the centers. The radio, with its constantly improving educational programs, is giving a new adjunct to the work in the schools. The reproducing piano, with its new invention of the audiographic roll, provides detailed eye and ear study of themes of great compositions. The improved Victrola, with records of art, opens up a complete course in the study of music literature. All conspire to bring the best of music within the reach of all. Music through these various mediums has moved into the lives of millions of people who have never before been conscious of its

existence. You are particularly fortunate in this section to have Mr. Arthur Garbett's programs available over the radio. The arrangement of these programs is the most unique and the most effective of any school radio programs I know of at present. Our great municipal orchestras and such developments as we find in Hollywood Bowl in California are providing the best of music for people in all walks of life. This again is another argument for courses in appreciation of music. The understanding person is the appreciative one, and teaching intelligent listening will improve the audiences of the future.

Some one has said, "Appreciation is that happy state of mind which is awakened by something that is felt as well as perceived." We must approach such a subtle thing as the appreciation of art with a method which, though well thought out and carefully planned, will not hamper the individual with details of facts and information, but which will employ real music to build up personal judgments, individual opinions and musical taste. Enjoyment in music may be, as Louis Mohler says in his book "Teaching Music on the Appreciative Basis," "both active and passive"; but we are, through these listening lessons, definitely developing active listening. We further believe, as Mr. Osbourne McConathy so aptly says, "that music appreciation is a thoughtful listening to music while one's attention is called to certain characteristics to be found in it."

How, then, shall we arrange and choose our material for the listening lessons? There are three important subjects which provide guidance. These are the subjects of rhythm, song and instrumental music. Much attention is given to rhythm in the lessons for the early grades, as it is truly the opening wedge to the musical consciousness; but let me say that in early life there should be many opportunities given to hear, just for their loveliness and natural appeal, such gems as "To a Wild Rose," "Brer Rabbit," "To a Humming Bird" by Edward MacDowell, "Musette" by Gluck, "Serenade" by Moszkowski and other compositions which are appealing through their simplicity and beauty, but not complex from the standpoint of either their musical text or their medium of expression. Select solo instruments and light orchestral arrangements as well as the light soprano voice for songs. (Illustrations given.) It is one of the misconceptions concerning this work that little children always must have a story tied to the music. The littlest ones love to respond to mood in music, to express it by some action, which is better than the word at this point—putting the head down when quiet music is played, making the fingers dance when it is lively and clapping the hands lightly for the steady rhythm of the march. (Illustrations: "Cradle Song," Schubert; "March," Gurlitt; and "Elfin Dance," Grieg.) In the early grades, I personally like to use the listening song to introduce the thought of the lesson. The song sung by an artist gives an experience which will react in their own singing and in their interpretation of songs. An effective method is to dovetail together selections representing these three subjects, rhythm, song and instrumental music, giving variety and strength to the lesson. For instance, when a song of the wind is given, relate the rhythm activity to this by playing a swaying waltz (Brahm's Waltz No. 2) and a lively

dancing piece ("Elfin Dance," Grieg), letting the children indicate which music says swaying trees, and which sounds like scattering leaves. Induce the class to fit the movement to the music, observing phrasing by some change at the divisions in the music. Close this lesson with a short selection for quiet listening.

If this method of contrast and comparison is used, the judgments will be guided and correct responses will be forthcoming. My slogan is "let the music speak first."

In building rhythmic discrimination lessons, contrast running, walking, hopping and skipping music, letting the children express it first with the hands, then on their feet, always careful that not only the movement but also the bodily pose fits the spirit of the music.

If the children in the first three grades are given this musical experience, certain listening abilities will be developed which will form a splendid foundation for the work to follow in the intermediate grades. Perhaps a general summary of these abilities which have been developed normally and gradually during the three years' work would enable us to understand the starting point for the next period:

1. An increasing love for music and an attentive listening attitude.
2. Recognition of two, three and four part measures; ability to clap, count, mark, indicating strong beat.
3. Ability to discriminate between kinds of dances: Indians, Fairies, Doll (stiff), Lords and Ladies (dignified); also different kinds of marches: toys, grotesque, real soldiers.
4. Ability to count recurrence of the opening theme.
5. Ability to recognize a story in tone from pure music, music that is enjoyed for its sheer beauty.
6. Recognition of instruments of orchestra heard in Grades 1 and 2, in solo and simple combinations, by sight and sound.
7. Recognition of compositions which have been repeatedly heard and chosen for memory gems.
8. An appreciation of songs that have stronger poetic than rhythmic appeal.
9. Boyhood of one composer.

Entering the intermediate grades the listening lesson changes somewhat. We are now in the "listening to learn" period, ready to recognize and define many things in music. Lyric forms, the Nocturne, the Caprice, the Scherzo, are contrasted, the class actually now realizing why the music sounds weird, exciting, quiet, serious or spritely. Here it is that we begin to develop a vocabulary of expression, choosing words to describe what is felt. In earlier work, action was used; but now we find suitable words. Descriptive and pure music are contrasted also and the story is discovered. This trains the imagination, as the teacher again directs the response by giving several suggestions from which the class will choose the most appropriate. One of the important objectives in the intermediate grades is the study of design in music, noticing the repetition and change of tunes, in this way observing

the principles of unity and variety in music. (Illustration: "The Music Box," Liadow.)

The folk songs are contrasted with art songs. The children recognize the art song from its style and discuss its characteristics. It is apparent in this phase of the work that a splendid correlation may be made between geography and literature. The folk song often marks a very definite place in the country from which it comes. The study of the poem reveals the inspiration which prompted the composer in his musical setting of it. (Illustrations: "The Brooklet," Schubert; "Comin' Thru The Rye," Scotch Folk Song.) A detailed study of the instruments of the orchestra is gradually carried on through the fourth, fifth and sixth grades, resulting in a complete knowledge of the symphony orchestra by sight, sound and story.

It seems necessary at this point to ask for more than verbal participation. The note book is the solution to this problem. However, the danger in the note-book idea is that often too much material is collected and time spent doing this instead of working with the music itself. The note books of the Glenn-Lowry Course, "Music Appreciation for Every Child," solve this problem very well, as they are attractive and only a few moments are required at the end of each lesson to register results. This gives the children a brief record of the music they have heard and acts, as the authors say, as a little diary of their travels in music-land.

As we progress in this work, it becomes more and more apparent that the teacher must be trained to conduct successful listening lessons. Our teacher training institutions are only beginning to realize this, but I know of at least two schools of this kind that are making music appreciation a core subject, requiring one year for graduation. It is also important that the teacher of appreciation hear as much beautiful music as possible, so that she will be able to motivate her own experience with the children.

These listening lessons, given regularly over a period of six years, will develop certain listening abilities which will enable the child to grasp for himself a musical message and feel greater enjoyment in the music which he will be privileged to hear. It may be of interest to you to have these objectives for the six grades in concrete form, so I will sum up the work in this way:

1. Recognition of dance types through sensing the meter and recognizing other rhythmic characteristics; March, Waltz, Minuet, Gavotte, Mazurka.
2. Ability to discriminate between the folk, ballad and art song types.
3. Ability to recognize major and minor modes when heard.
4. To discriminate between program and pure music.
5. Through the study of overture and suite to appreciate and describe this type of music literature.
6. Recognition of the entire orchestra.
7. Story of one opera. (Martha suggested.)
8. Recognition of chosen compositions which have been repeatedly heard.

I wish to draw your attention to the last point in the objectives, recognition of compositions. While it is not the main object to remember and name selections, yet we do expect the children to have quite a repertory by this

time. The compositions are drawn from the lessons, many times chosen by the children themselves and remembered because of their understanding and love of them, not artificially drilled just for the sake of memorizing them.

In closing let me urge you to include this phase of music education in your plan. It will bring a great measure of joy to you to give it and the children will receive inspiration and happiness which will greatly enrich their lives.

## RURAL SCHOOL MUSIC IN IDAHO

MAUDE GARNETT, *Moscow, Idaho.*

The following questionnaire was sent to the County Superintendent of each county in Idaho. The response shows, in part, that very little has been done in the way of teacher training in music for the rural schools; also, that a large per cent of the schools have no place for music of any kind on the regular program.

### QUESTIONNAIRE

1. Number of schools in the county in which music is taught as a regular subject—following the prescribed course of study—books in hands of children.
2. Number of schools in the county in which music is a matter of recreation only—with singing for opening exercises only.
3. Number of schools with a piano, organ, victrola, radio.
4. Number of schools with a school band, orchestra, special chorus.
5. Number of schools in which the teacher has had training for the teaching of music.

In 112 schools, from a total of 1064 reported, music is taught as a regular school subject with books in the hands of the children and the teacher following the prescribed course of study.

In 655, music is purely a matter of recreation.

In 350, there is a piano; in 215, an organ; in 151, a victrola; in 5, a radio.

There are 30 schools with a school band; 45 with an orchestra; 53 have a special chorus of some kind.

180 teachers out of a total of 2,575 have had training for the teaching of music.

(There are about 4,600 teachers in rural schools, but the counties which responded to this questionnaire, represent 2,575 teachers, approximately.)

It is my conviction that something should be done to improve these conditions, and that it can be done. I fully expect that the discussion which is to take place at the Northwest Conference shall lead to a practical program of the work for the training of rural teachers for this important part of their job—the teaching of music in the rural schools.

## RURAL SCHOOL MUSIC IN MONTANA

MARGUERITE V. HOOD, *Bozeman, Montana.*

Rural school music is practically neglected in Montana as far as the course of study is concerned. The only music given depends upon the individual districts and in most cases on the individual teacher.

The State Superintendent of Public Instruction is hoping to work out a course of study in music, modeled on the Washington State Course of Study, and to further coöperate with the State Music Teachers' Association.

At the March 1929 meeting of County Superintendents, the superintendents voted their approval of more extended work in music; the State Superintendent has asked each of them to send in an outline for possible use in arranging a course of study, and all suggestions will be carefully gone over when the course is outlined.

In several of the rural schools having music, the Music Education series is used. From these books, and from community song books, certain special songs are selected each year by a committee working with the county superintendent of schools. These songs are contest numbers for a spring county Rural School Music Meet. In the spring all the rural schools in the county meet for a day for their music contest. This includes solos and choruses for students of various grades. Outside judges decide on the winners, and small awards are given.

There are a few phonographs in the schools but these are not used to very good advantage. The course of study in music as planned will include a course in music appreciation.

## RURAL SCHOOL MUSIC IN WASHINGTON

EDNA L. MCKEE, *Pullman, Washington.*

The following questionnaire was sent to each of the thirty-nine county superintendents in the state of Washington.

1. Number of rural schools in your county?
2. Number of rural schools in which the teacher includes music as a part of her regular program?
3. Number of counties employing a county supervisor of music?
4. Number of consolidated school districts employing a regular supervisor of music?
5. Means by which music is taught?  
Books,—  
Rote,—  
Victrola,—  
Radio,—
6. Any other feature of your music work you consider of interest?

To this questionnaire answer was received from all but three counties, Garfield, Grays Harbor and King counties. From the thirty-six counties replying I gathered the following information:

1. There were 1,454 rural schools. (Although superintendents did not so specify in their reports, I believe they included in this number the smaller towns and villages.)
2. 1,095 schools included music in their regular program.
3. There was but one county supervisor of music, Skamania county having this distinction.
4. There were 59 consolidated districts employing supervisors of music.

5. There is no uniformity of texts being used over the state. Of the various music books being used the Progressive Music Series and the Music Education Series seemed to be the most popular. The Hollis Dann Music Series, Laurel Music Series, Congdon Music Books and various collections such as the "101 Best Songs" and the "Golden Book of Favorite Songs" were also represented in the list of books used.

I found that practically all of the schools did some rote singing; in fact, from the reports I gathered that rote singing was about all the majority of schools attempted. There are victrolas in practically all of the schools. Through these the teachers are able to do something with appreciation from the listening standpoint, even if little was done from the theoretical side. There were two radios in schools of the state.

6. In answer to the 6th point in the questionnaire I found there were four counties that had participated in glee club and music memory contests. One county does something with band and orchestra. Probably the most interesting and hopeful element of the whole situation is the fact that, in practically every instance, the county superintendents expressed an interest in the music of their schools and were frank to admit that more should be done with this phase of their work, even going so far as to say that every rural teacher should be required to teach music by rote and note. That they were unable to push the work very far because of a lack of preparation on the part of the teacher, seemed to be the consensus of the majority. In some instances where there is a teacher better qualified to teach the music than some of her colleagues the one would exchange work with the others, giving the children the advantage of the better music teaching.

The rural school music situation is one that challenges the serious consideration of every teacher who is interested in the social and cultural life of the young people in the rural communities. I believe a committee should be appointed, whose duty it would be to formulate a way whereby a systematic plan might be carried on for the study of music in the rural schools. It may not be possible to teach much music reading in one room schools where there are children ranging from the first grade to the eighth grade; but with the aid of the phonograph, it is possible to cultivate a desire for and a love of the beautiful in music through the process of listening as well as through the singing of beautiful songs.

The almost universal use of the radio makes it possible for every boy and girl in the country districts to tune in on the most beautiful music the world has produced, or to set their instruments for the cheapest trash that is disturbing the world with its blatant discords. The price is the same for either. Whether the boys and girls will choose the worth while things or the cheap and vulgar, depends entirely on the extent of the development of their sense of appreciation. If given a chance, music of real beauty and power will ultimately triumph over the cheap and vulgar. Therefore it behoves those of us who have the opportunity, to develop in the young people an increased consciousness of the power of beauty, thereby making their lives richer and more nearly complete than they otherwise might be.



## RURAL SCHOOL MUSIC IN OREGON

ANNE LANDSBURY BECK, *University of Oregon, Eugene, Oregon.*

There are 36 counties in Oregon. A questionnaire was sent to each County Superintendent, bringing responses from 32 Superintendents. The following facts have been tabulated from these responses:

- I. The two counties that have regular supervisors are Klamath in south-central Oregon, and Crook in central Oregon. These two are under the County Unit system, which means that there is music instruction in every school.

1. Klamath County:

- (a) Has had a music supervisor for three years.
- (b) Salary \$2,000.
- (c) An additional \$60 a month allowed for transportation by automobile.
- (d) There are 47 rural schools. The supervisor's visits vary from one to three week periods according to distances and weather conditions.
- (e) Equipment: Every school is equipped with a phonograph and necessary records as well as music text books. Nearly all of the schools also have pianos. These materials are furnished by the County School District.

NOTE: The Superintendent, Mr. Peterson, is enthusiastic in regard to their music. He adds the following remarks to his report: "We feel that our rural children are getting some real training in music. We always plan to have one or more teachers in each school that can handle the music under supervision." Much community work is done through music programs given by combining groups of rural schools in convenient localities. These are enthusiastically attended.

2. Crook County:

- (a) Has had a supervisor for five years.
- (b) Salary \$1,800 this year—\$1,900 next year.
- (c) A car is furnished by the county for the supervisor's transportation.
- (d) There are 22 schools under supervision, 21 rural schools and one town grade school. The supervisor teaches three days each week in the town grade school. The remainder of her time is used for rural schools, each school receiving from six to twelve visits during the year according to distances and weather conditions.
- (e) All of the 22 schools are equipped with phonographs and records. Some schools have pianos, the others organs. The "County Unit" furnishes music books—the State text-books and many others.

On April 20 a musical festival will be given in Prineville. The occasion will be made a community picnic day. The program will consist of "several numbers by the town school, rural schools, and high school combined; several numbers by the high school girls glee club, by the high school boys glee club; several by various harmonica clubs in the grade department, the boys band, and high school orchestra."

NOTE: The Superintendent, Mr. Myers, is not only furthering music in his own county but is using his influence with other superintendents. The first evidence is in Sherman County.

II. Counties in which a few very small towns are grouped under one supervisor, on a rural basis:

1. Sherman County:

- (a) Has had a supervisor in charge of three small towns for the past six months.
- (b) The salary is \$120 per month for part time. To augment her salary, she teaches privately on her otherwise unoccupied days.
- (c) The supervisor owns her car.
- (d) There are three small town schools. Each school is visited once a week and at that time a lesson is given in each class room, which may contain one grade or a combination of grades.
- (e) Each school building is equipped with a phonograph and records, and a piano furnished by the School District. Books are not furnished by the county.

2. Polk County:

- (a) Four rural schools, conveniently located, are regularly supervised by a normal school instructor. Many other rural teachers are capable of teaching their own music.
- (b) In the rural schools of this county there are 20 phonographs, 30 pianos, 10 organs; 5 or 6 schools own full sets of music text books. The above are furnished by school districts and organizations.

3. Umatilla County:

A part time teacher is employed who lives in Pendleton and drives to the schools two or three times a week. (No further information obtained.)

4. No name; county unidentified. Group of 4 schools employs a teacher who gives each school one-half day per week. "The district school boards engage and pay for this supervision." There seems to be a reasonable equipment of phonographs, pianos and organs.

III. Jackson County:

These rural schools receive guidance from the Southern Oregon Normal Music Department by way of suggestions, instruction to teachers at Institute periods, through county festivals, etc. Much ap-

preciation work is done in the county, having been started 5 or 6 years ago. Orchestra work is carried on and harmonica bands flourish. In several schools one teacher with few pupils gives piano lessons to every child, allowing each one to practice fifteen minutes a day in the library, where the piano stands. The Superintendent, Suzanne Howes Carter, enthusiastically states in closing her report: "I know we are a county growing in musical love and appreciation, although we are not yet the singing county I hope we may be."

IV. Counties in which there is no supervisor but where an effort is made to employ rural teachers who are capable of teaching their own music:

1. Clackamas County.
2. Clatsop County.
3. Wasco County.
4. Douglas County.
5. Benton County.
6. Marion—"The P. T. A. and Community Clubs are the greatest factor in providing music in the rural schools of this county, since they use the schoolhouse for a civic center and want music on their programs."
7. Hood River County.
8. Wallowa (owns a radio).
9. Multnomah County.
10. Baker County.
11. Malheur County.
12. Lane County.
13. Report of county with no name. Not identified.
14. Report of county with no name. Not identified. Singing by rote in all rural schools; by note in some.

NOTE: Many one-room rural schools in the above named counties are equipped with music books, piano or organ, and phonographs, furnished by the school district. Some schools have none at all. The P. T. A., Community Clubs, entertainments, etc., often assist with equipment.

V. Counties in which no report as to groupings of schools or effort to procure teachers with a knowledge of music, has been made:

1. Linn County—few books; some instruments.
2. Harney County.
3. Deschutes County.
4. Lincoln County—A few schools have old organs, two have pianos and two phonographs. Some teachers furnish a portable phonograph. An effort is being made to get music instruction under way next year.
5. Grant County.
6. Yamhill County.
7. Jefferson County.

8. Gilliam County—A few phonographs and organs, furnished by the teacher or the school. Hoping to do something for music in another year.

9. Coos County—There are 66 rural districts in this county. Very few districts have books of any value. Some have inexpensive books for community singing. Schools in which several teachers are employed have a better book equipment.

Out of 66 districts: 9 own phonographs, 24 own pianos, 12 own usable organs, 2 or more own organs "which wheeze beyond endurance," 1 owns a radio but "the batteries are not kept up."

These materials are in some cases furnished by the districts, but mostly from income from social programs. Some teachers own a portable phonograph. In many cases there is no one who can play the organ owned by the school, and therefore these are used only on special occasions. "In most small schools the pupils sing only occasionally."

10. Report with no name attached and therefore could not be identified.

#### SUMMARY

I. Counties having regular rural supervisors . . . . .	2
II. Counties in which a few very small towns are grouped under one supervisor . . . . .	4
III. Counties having no supervisor but having Normal School guidance	1
IV. Counties in which there is no supervisor but where an effort is made to employ rural teachers who are capable of teaching their own music. . . . .	14
V. Counties in which no report as to groupings of schools, or effort to procure teachers with a knowledge of music, has been made . . .	11
VI. Counties making no reply to questionnaire . . . . .	4

It is gratifying to note that every County Superintendent heard from expressed an interest in music. Those in whose counties provision is made general expression of belief in the efficacy of county supervision of music. is provided for, the superintendents expressed regret and the hope that something can be done very soon to bring music into their schools. There is a general expression of belief in the efficacy of county supervision of music.

I have observed the growing desire for rural bands and orchestras. Leaders and instructors in these instruments are in demand—especially young men. Small towns and rural sections are grouping with the intention of employing a man for this purpose. Some sections are asking that these teachers be able to give instructions in group singing as well.

The University of Oregon Public School Music Department is interesting itself in the whole school music program of the state, hoping to make our rural children, as well as our city children, singing and playing citizens.

## MUSIC APPRECIATION IN THE HIGH SCHOOL

G. L. TAYLOR, *San Francisco, California*

The subject assigned to me was printed in your program as "Music Appreciation in the High School." While the method of studying and developing music appreciation which I am about to describe is applicable to the high school, it can be used in any type of school or in the home.

The appreciation of music must depend upon an understanding of music. We may safely declare that music is a language, a beautiful and an expressive language, but like any other language it must be understood before we can appreciate its beauties.

Why is "popular" music popular? Because our popular music takes a sentiment or idea with which we are all familiar, sets that sentiment or idea to words that all can understand, and then sets those words to an easily learned, a simple and singable tune, a tune that the untaught many remember and whistle or hum. If you will look over the history of popular music you will find that, no matter how intriguing the tune may be, we have no great so-called popular successes without words. The public demands words, it demands a meaning.

It follows then that if we would have "better" music appreciated we must make it as readily understandable as popular music. We must translate its musical meaning into plain language that can be understood by the layman. To do this, to translate into plain every-day language, the message of music, is the function of Audiographic music.

I believe I can best explain Audiographic music by letting you see and hear a selection from its library. To see and to hear, simultaneously—there we have the function of this music, and the origin of its name, Audiographic. Audiographic music is played on the Duo Art Piano. Under ordinary circumstances, for the home or for other small groups, the story can be studied at the piano on which it is played. For larger groups, we use a projector with a special film. This film is a photographic copy of the roll itself, and as the reflection of this film is thrown upon the wall, please bear in mind the fact that the roll of which it is a photograph is operating the piano.

As you see by the title, I have selected "Magic Fire Music" from Richard Wagner's great Opera "The Valkyrie." As you will note from the pictured music, you are going to hear this number played by Ignaz Friedman. Mr. Friedman in company with Paderewski, Hoffman, Bauer, Grainger and a host of other famous pianists record exclusively for the Duo Art Piano, and their performances are available in Audiographic Music. So we have Wagner's "Magic Fire Music" played by a recognized authority and we may feel certain that his interpretation can be accepted as instructive and inspiring. So much for what you are about to hear. Now for what you are about to see.

The next part of this roll lists the members of the International Committee for the Promotion of Music Study by means of Duo Art Piano. This list just about calls the roll of the outstanding musical authorities and critics

in the United States, Belgium, Great Britain, Germany, Spain, France, and the Argentine. It is the function of this International Committee of outstanding musicians to translate into the language we understand the story that is to be told us by Richard Wagner and interpreted by Mr. Friedman in the language of music.

To understand a piece of music thoroughly we must first know who wrote it, so we show you a picture of Richard Wagner (born 1813, died, 1883.)

We next show you that the listener's introduction to this piece of music is by Albert Coates, formerly senior conductor and artist director of the Imperial Opera at Petrograd; Conductor at "Covent Garden" Opera House, London, etc. The Editor in Chief of Audiographic music in America is Dr. Farnsworth of Columbia University, who has already spoken before this convention; the Editor in Chief for Great Britain is Mr. Percy A. Scholes, known to all of you as one of the outstanding musical authorities of the day.

We next are shown a brief but comprehensive story of the life of Richard Wagner, and then the romantic story of Bayreuth, the home of Wagner, and the story of "The Ring," the great cycle of four music dramas in which Wagner told in music the old Germanic legends. Among these operas was "The Valkyrie" from which we have taken this selection, and in which we find the story of Brunnhilde, the best loved of Wotan's daughters. We learn of her disobedience. As a punishment she is condemned to become mortal. She is to sleep for many years at the summit of a great rock, there to be the prey of the first man who finds and wakes her. Brunnhilde pleads that to prevent any but a brave man from reaching her the rock shall be surrounded by a wall of fire through which he shall have to find his way. So we may expect to hear music suggestive of Wotan's command to the Fire God, accompanied by the music with which Brunnhilde is put to sleep. Then the crackling of flames, growing in intensity as the fire leaps and flares around Brunnhilde's peak. We can expect to hear the Slumber Theme, and then the clarion call of Siegfried, the great warrior hero; then a theme of sorrowful Parting; and finally we may listen for the "Fate" theme foretelling the doom of Wotan and his power. In the usual description and analysis of a musical selection, right at this point the explanation must cease while full attention is given to listening. But with Audiographic music the explanation goes on, allowing you to hear the musical story and at the same time to see and understand its every meaning.

First you are given a line or series of short lines called "Themo-Phrase" lines. This series of lines is provided as a clue by which we can follow the general trend of the theme and the phrasing of the artist.

Now as the music is played you will see plainly printed on the right hand side of the roll the story that is being told you by the music, while on the left hand side of the roll will be seen notations of the musical form and structure used by the composer in putting this literary story into the language of music.

Properly, the Audiographic music selection should be heard three times—once listened to without the reading of the accompanying literary and analytical notes; the second time, the romantic or literary story read as the selection is played; the third time, the musical analysis studied.

("The Fire Music" from the Valkyrie was played upon the Duo Art piano at this point and a synchronized film—a complete photographic copy of the roll that was being played—was thrown on the wall by a projector.)

And then we ask a series of questions as a review of what we have learned from the "Magic Fire Music," with the privilege of going back and reviewing the number in whole or in part.

The question naturally arises, "Just how authentic are these notes and comments?" You may be interested to know that in the preparation of Audiographic music of the many works of Richard Wagner, the co-operation of his own son, Siegfried, has been secured. The original notes and manuscripts of the great composer have been placed at the service of the editors and Siegfried Wagner is giving his own assistance in preparing these rolls. This will indicate the degree to which the makers of this music are carrying out their plans to present a real service to the appreciation of good music.

I wish I had time to show you the special biographical rolls devoted to the music of Wagner and Beethoven. I wish I had time to play for you the "Submerged Cathedral" of Debussy to show you how the layman can be taught the great beauty of this wonderfully descriptive number. I would like to show you a little roll of Grieg's "Puck," specially prepared for children and illustrated with fantastic little drawings of the mischievous Puck as the music describes his antics. I would like to have Audiographic music tell you the story of Humperdinck and his delightful "Hansel and Gretel," which he wrote for his own children and which Audiographic music plays so delightfully for the children of the world. But our time is short; I have merely named these few numbers to show you the tremendous scope of this great library.

Our object in presenting Audiographic music before you is to enlist your services in suggesting how it can best be adapted to the service of musical appreciation in your community. We believe that every musician, every musical educator and everyone who believes in the refining influence of music and the necessity for a greater and wider spread knowledge of good music will find that a ready means is provided by Audiographic music.

## BIENNIAL BUSINESS MEETING

MEETING OF THE EXECUTIVE BOARD

Tuesday Evening, April 9, 1929

The meeting was called to order by the President, Letha L. McClure.

A motion was passed, substituting in the proposed constitution the wording suggested by the officers of the National Conference as to the apportionment of dues.

A motion was passed that a copy of the constitution be prominently posted for inspection before presentation to the Conference.

A motion was passed that the chair appoint a committee, with power to act for the Conference, relative to the report of the National Research Council of Music Education.

## FIRST BUSINESS MEETING

Wednesday Morning, April 10, 1929

The President announced the appointment of the Nominating Committee as follows: Mrs. Frances Dickey Newenham, Washington, Chairman; Robert R. Walsh, Oregon; Alice I. Howitt, Washington; Grace E. P. Holman, Washington; Esther Jones, Idaho; Marguerite V. Hood, Montana; Helen Coy Boucher, Washington.

Invitations for the 1931 meeting were extended by a committee from Portland, Oregon and by Judith Mahon from Boise, Idaho.

## SECOND BUSINESS MEETING

Thursday Morning, April 11, 1929

The Nominating Committee presented the following slate:

President, Anne Landsbury Beck, Oregon; Frances Dickey Newenham, Washington.

First Vice-President, Marguerite V. Hood, Montana; Edna L. McKee, Washington.

Second Vice-President, Helen Hall, Washington; Judith Mahon, Idaho.

Treasurer, Esther Jones, Idaho; Florence Newberry, Oregon.

Secretary, Helen Coy Boucher, Washington; Robert R. Walsh, Oregon.

Auditor, Maude Garnett, Idaho; Charles N. McCoard, Idaho.

Director, Roy E. Freeburg, Montana; Thelma Heaton, Montana.

Director M. S. N. C., Ethel Miller, Washington; Mrs. T. A. Price, Montana

## THIRD BUSINESS MEETING

Friday Morning, April 12, 1929

The Constitution and By-Laws, as printed on the following pages, were adopted.

The ballot for new officers resulted as follows: President, Mrs. Frances Dickey Newenham, Seattle, Washington; First Vice-President, Marguerite V. Hood, Bozeman, Montana; Second Vice-President, Judith Mahon, Boise, Idaho; Treasurer, Esther Jones, Moscow, Idaho; Secretary, Helen Coy Boucher, Seattle, Washington; Auditor, Charles N. McCoard, American Falls, Idaho; Director, Roy E. Freeburg, Missoula, Montana; Director National Conference, Mrs. Anne Landsbury Beck, Eugene, Oregon.\*

Miss Edna L. McKee, Pullman, Washington, was appointed by the Conference to carry its greetings to the First Anglo-American Summer Music Holiday Conference to be held in Lausanne, Switzerland, August 2-9, 1929.

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\* Mrs. Price of Montana was elected on the ballot as Director on the National Conference Board; because of her inability to serve, the Executive Committee took a ballot after the close of the Conference, choosing Mrs. Beck in her place.



The treasurer, Roy E. Freeburg, reported as follows:

*Receipts*

Memberships to date .....	\$285.50
Donations .....	315.00
Concert .....	286.50

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Total.....\$887.00

*Disbursements* .....\$615.40

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Balance.....\$271.60

to which will be added approximately \$175.00 as the net returns from exhibits.\*

## CONSTITUTION AND BY-LAWS of the NORTHWEST MUSIC SUPERVISORS CONFERENCE

### ARTICLE I—NAME

This organization shall be known as the Northwest Music Supervisors Conference. Its area shall include Idaho, Montana, Oregon, Washington, and Alberta, Canada.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the public schools.

### ARTICLE III—UNITED CONFERENCES

This sectional conference becomes a member of the United Conferences upon acceptance of plan of union including distribution of dues as embodied in this Constitution.

### ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary and contributing.

SEC. 2. Any person actively interested in public school music may become an active member of the Northwest Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote nor privilege of holding office, and they are not entitled to copy of Book of Proceedings.

SEC. 3. Any person interested in public school music, who desires to contribute to the support of the Northwest Conference may do so, and thereby become a contributing member. Contributing members shall have all the privileges of active members.

SEC. 4. Active and contributing members of Sectional Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

\*The Treasurer's Report as of July 1 shows a balance on hand of \$365.30.—The Editor.

## ARTICLE V—DUES

SECTION 1. The dues for associate members shall be \$2 annually.

SEC. 2. The dues for active members shall be \$3 annually.

SEC. 3. The dues for contributing members shall be a minimum of \$5 annually.

SEC. 4. All dues shall be payable on or before January 1st of each year and no person shall be entitled to the privileges of associate, active or contributing membership until the dues for the current year shall have been paid.

SEC. 5. The dues of associate members shall be retained in full by the Northwest Conference treasury. The dues of active and contributing members shall be distributed as follows: \$1.50 of that amount to be paid to the Publication Fund, 75c of that amount to the treasury of the National Conference, and 75c of that amount being retained in the treasury of the Northwest Conference; any remaining balance from contributing membership dues to be retained by the Northwest Conference treasury in odd years and to be paid to the National Conference treasury in even years. The \$1.50 paid to the Publication Fund shall entitle the active or contributing member to a subscription to the Music Supervisors Journal and to a copy of the annual Book of Proceedings, both published by the Music Supervisors National Conference. All payments as described herein shall be made on or before thirty days after the close of the meeting of the Northwest or National Conference.

## ARTICLE VI—OFFICERS

SECTION 1. The Officers of the Northwest Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and Board of Directors. These officers with the retiring President shall constitute the Executive Committee of the Northwest Conference.

SEC. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer and Auditor shall be two (2) years, or until their successors are duly elected. With the exception of the Second Vice-President, Treasurer and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

SEC. 3. These directors shall propose the names of active members from each state of the Northwest Conference as members of the Advisory Committees of their respective states.

SEC. 4. In addition to the Executive Board there shall be an Advisory Council consisting of Past Presidents and not more than two members from each state of the Conference, these to be appointed by the President.

## ARTICLE VII—ELECTION OF OFFICERS

SECTION 1. The officers shall be nominated by the Nominating Committee consisting of seven members to be elected from a list of fifteen eligible mem-

bers, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference on the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the Northwest Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the Biennial Meeting of the Northwest Conference. The majority of all votes cast is required to elect.

#### ARTICLE VIII—MEETINGS

SECTION 1. The Northwest Conference shall meet biennially between the dates of February 15 and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. One-tenth of the active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

SEC. 2. The Executive Committee shall meet at the place of the Biennial Meeting of the Northwest Conference or, at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

#### ARTICLE IX—AMENDMENTS

The Constitution and By-Laws may be altered by two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given to the active members at least sixty (60) days before it is acted upon; furthermore, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

#### BY-LAWS

SECTION 1. The President shall preside at meetings of the Conference and of the Executive Committee; shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

SEC. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their ad-

dressess, and shall prepare all material for publication in the printed copy of the Proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the Northwest Conference and of all the meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of the papers read at all the sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said report to be made at the Biennial Meeting of the Northwest Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences, and the time and place of meeting of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

SEC. 8. Standing Committees shall be appointed by the Executive Committee, to include Publicity, Transportation, and Local Arrangements.

SEC. 9. To the Executive Committee shall be entrusted the general management of the Northwest Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

# NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

Milwaukee, Wisconsin, April 15-19, 1929

## OFFICERS

Ada Bicking, Lansing Michigan .....	<i>President</i>
Herman F. Smith, Milwaukee, Wisconsin .....	<i>First Vice-President</i>
William W. Norton, Flint, Michigan .....	<i>Second Vice-President</i>
Fannie C. Amidon, Valley City, North Dakota .....	<i>Secretary</i>
Frank E. Percival, Stevens Point, Wisconsin .....	<i>Treasurer</i>
J. M. Thompson, Joliet, Illinois .....	<i>Auditor</i>

## BOARD OF DIRECTORS

Walter H. Aiken, Cincinnati, Ohio  
Joseph E. Maddy, Ann Arbor, Michigan  
E. B. Birge, Bloomington, Indiana  
H. O. Ferguson, Springfield, Illinois  
Herman F. Smith, Milwaukee, Wisconsin

## PROGRAM

### MONDAY, APRIL 15

9:00—Visiting exhibits.

School Visitation.

Music appreciation in grades, junior and senior high.

Grade School vocal work.

Junior high theory, choral and instrumental work.

High school theory, choral and instrumental work.

Piano and violin classes.

Organ recital, Fred G. Smith, Washington High School.

State Teachers College.

Milwaukee Downer College.

Marquette University.

6:00—Informal dinner groups.

8:30—Concert, Chicago Symphony Orchestra.

### TUESDAY, APRIL 16

8:30—General session, Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin, Chairman.

Singing, led by R. Lee Osburn, Maywood, Illinois.

Address of Welcome, Milton C. Potter, Superintendent of Schools, Milwaukee.

Response, Anton H. Embs, Oak Park, Illinois.

President's address: Retrospection and Introspection; Ada Bicking, Lansing, Michigan

Address: Reaction of the Audience to Various Types of Music; Eugene Stinson, Chicago, Illinois.

Address: The Piano in the Classroom; George H. Gartlan, New York City.

12:00—Luncheon meeting of officers and board of directors.

1:15—General session, E. B. Birge, Indiana University, Bloomington, Illinois, Chairman.

Program, Milwaukee State Teachers College Orchestra, Hugo Anhalt, Director, and Edgar Stillman Kelley Chorus, Milton Rusch, Director.

Address: The Objectives of Music in the Schools; Dr. Frank Baker, Milwaukee, Wisconsin.

Address: What the Public Schools Are Doing for the Development of Music; Mrs. Edgar Stillman Kelley, Oxford, Ohio.

Address: Instruments and Instrumental Music; Russell V. Morgan, Cleveland, Ohio.

Address: Singing in the Schools; Ernest G. Hesser, Indianapolis, Indiana.

Address: Phonetics in Singing; Alfred Hiles Bergen, Milwaukee, Wisconsin.

4:30—Visiting exhibits.

5:30—Informal banquet; Ella L. Babcock, Milwaukee, Chairman; Alice C. Inskip, Cedar Rapids, Iowa, Toastmaster.

8:15—Concert, Milwaukee Grade Schools.

10:30—Informal lobby singing, A. Vernon McFee, Cincinnati, Ohio, Conductor.

#### WEDNESDAY, APRIL 17

8:30—General session, W. W. Norton, Flint, Michigan, Chairman.

Program of Negro Folk Songs, Lincoln High School Choir, Evansville, Indiana, W. F. Cooper, Conductor.

Address: Equalization of Opportunity for the American Child; Gerald F. Busch, Lansing, Michigan.

Address: An Old Challenge Made New; A. D. Zanzig, New York City.

Address: Music in the Milwaukee Vocational School; R. L. Cooley, Milwaukee, Wisconsin.

Conducting Clinic; Karl W. Gehrken, Oberlin College, Oberlin, Ohio.

1:15—General session, Edith Keller, Columbus, Ohio, Chairman.

Program, Semi-Chorus, St. Cloud Teachers College, Stella Root, Conductor.

Address: Some Basic Principles in the Teaching of Rhythm; Dr. James L. Mursell, Lawrence College, Appleton, Wisconsin.

Address: Songs and Choral Music; Harry W. Seitz, Detroit, Michigan.

3:10—Concert, Milwaukee High School Groups.

5:00—Visiting exhibits.

- 6:00—Informal dinner groups.  
7:00—National Federation of Music Clubs Biennial Contest for Wisconsin, finals for Voice, Violin and Piano; Mrs. J. A. Hervey, Chairman.  
8:15—Concert, Milwaukee High School Groups.  
10:00—Informal lobby singing, E. W. Goethe Quantz, London, Ontario, Conducting.

## THURSDAY, APRIL 18

- 8:00—Business meeting; Herman F. Smith, First Vice-President, Chairman.  
9:00—General session, E. Jane Wisenall, Cincinnati, Ohio, Chairman.  
Program, Central High School A Cappella Choir, Flint, Michigan; Jacob A. Evanson, Conductor.  
Address: Contributions of Electricity to Modern Education; E. A. Nicholas, New York City.  
Voice Clinic; Alfred Hiles Bergen, Milwaukee, Wisconsin.  
Address: The British-American Field Day; Mrs. Frances E. Clark, Camden, New Jersey.  
Program, Mixed Junior Chorus, Appleton, Wisconsin, Dr. Earl Baker, Conductor.  
National Orchestra Camp; Joseph E. Maddy, Ann Arbor, Michigan.  
12:00—Music Appreciation Luncheon; Helen Roberts, Chairman.  
Speakers: Edgar B. Gordon, Madison, Wisconsin; Max Krone, Urbana, Illinois; John Howard, Grand Forks, North Dakota; Florence Flanagan, Milwaukee, Wisconsin; Franklin Dunham, New York City; Mrs. Lenore Coffin, Indianapolis, Indiana.  
1:30—Teacher Training Sectional Meeting; John W. Beattie, Northwestern University, Evanston, Illinois, Chairman.  
Address: The Musical Education of the Grade School Teacher, in Training and in Service, from the Standpoint of the Normal School; John W. Beattie, Evanston, Illinois.  
Address: The Musical Education of the Grade School Teacher, in Training and Service, from the Standpoint of the School System; Theodore Winkler, Sheboygan, Wisconsin.  
Address: Extent and Content of Music Courses Required of Grade Teachers Preparing to Teach in Rural and Village Schools; Edith M. Keller, Columbus, Ohio.  
Address: Some Suggestions from a Grade Teacher to the Music Supervisor; Josephine O'Reilly, Milwaukee, Wisconsin.  
Address: Some Current Practices in Music Supervision; Dr. Ernest O. Melby, Northwestern University, Evanston, Illinois.  
1:30—Vocal Sectional Meeting; Elizabeth Kaltz, Indianapolis, Indiana, Chairman.  
Address: Singing in the Schools; Elizabeth Kaltz, Indianapolis, Indiana.  
Vocal Clinic, La Gymnastique Pulmonaire; Bozea Oumiroff, Elmhurst College, Elmhurst, Illinois.

Address: Suggestions for Voice Testing in Junior and Senior High Schools; George Krieger, Minneapolis, Minnesota.

1:30—Instrumental Sectional Meeting; David E. Mattern, Grand Rapids, Michigan, Chairman.

Address: Instrumental Music Instruction for Classes; Frederick Barker, Indianapolis, Indiana.

Address: The Next Step in the Instrumental Program; Edgar B. Gordon, Madison, Wisconsin.

3:15—Elementary Music Sectional Meeting; Topic, Music Materials for Primary and Intermediate Grades; Minnie E. Starr, Cedar Falls, Iowa, Chairman.

Address: Music Materials That Assist in Realizing the Objectives of Music Study; Minnie E. Starr, Cedar Falls, Iowa.

Address: Criteria for Selecting Songs for the Primary Grades; Cleve J. Carson, Iowa City, Iowa.

Address: Music Material for Intermediate Grades; Clara L. Thomas, Davenport, Iowa.

Program, 5th and 6th Grade Children from Whitefish Bay, Wisconsin; Cathryn Rasque, Supervisor.

Address: Use of Music Materials in the Study of Literature, History, Geography and Nature Study; Florence A. Flanagan, Milwaukee, Wisconsin.

Address: Basic Principles of All Forms of Art, Shown Through Music Materials; Marie Finney, Camden, New Jersey.

3:15—Junior High School Sectional Meeting; Dr. Earl Baker, Appleton, Wisconsin, Chairman.

Address: Music in Junior High School; Dr. James E. Mursell, Appleton, Wisconsin.

Address: The Training and Conservation of Voices in the Junior-Senior High School; Dr. Earl L. Baker, Appleton, Wisconsin.

3:15—Senior High School Sectional Meeting; Anton H. Embs, Oak Park, Illinois, Chairman.

Program, A. Cappella, Choir of Central High School, Flint, Michigan; Jacob A. Evanson, Director.

Address: The High School Chorus; Jacob A. Evanson, Flint, Michigan.

Address: Tuning Up Our Instrumental Music Program; David E. Mattern, Grand Rapids, Michigan.

Address: Music Appreciation for Senior High School; Mrs. Agnes M. Fryberger, St. Louis, Missouri.

Address: Harmony in the High School; Anton H. Embs, Oak Park, Illinois.

Address: Applied Music Courses in the High School; Mrs. Blanche E. K. Evans, Cincinnati, Ohio.

Address: A Standard Course of Study for the High School Band; Eugene J. Weigel, Cleveland, Ohio.

5:00—Visiting exhibits.



6:00—Formal Banquet; Mrs. Frances Elliott Clark, Camden, New Jersey, Toastmaster.

Address: Music, a Personality Factor; Margaret Canty, Milwaukee, Wisconsin.

Program: Richard Lewis, Harpsichordist; Herbert Gould, Basso-Cantate.

Address: Childrens' Concerts; Mabelle Glenn, Kansas City, Missouri, President M. S. N. C.

Address: Music and Morals; Dean Shailer Mathews, Chicago, Illinois.

Program: Lyric Male Chorus, Alfred Hiles Bergen, Conductor.

10:00—Ballroom dance.

10:30—Informal lobby sing, Harper C. Maybee, Kalamazoo, Michigan, Conductor.

#### FRIDAY, APRIL, 19

8:00—Business Meeting; Herman F. Smith, Milwaukee, Wisconsin, Chairman.

9:00—General session.

Program: Appleton Junior High School Boy Choir; Dr. Earl L. Baker, Conductor.

Program: The Cecilians of I. S. T. C., Cedar Falls, Iowa, Olive L. Barker, Director.

Radio Program: Dr. Walter Damrosch, broadcast from New York City.

Address: Recognition of Beauty Through Art, Literature and Music; Dudley Crafts Watson, Chicago, Illinois.

Address: The Law of Balance; M. Teresa Armitage, New York City; Application to the Dance; Margery Armitage, New York City.

12:00—Luncheon meeting of old and new officers and board of directors.

1:15—General Session; Mrs. Ann Dixon, Duluth, Minnesota, Chairman.

Program: Western State Teachers College Choir, Harper C. Maybee, Kalamazoo, Michigan, Conductor.

Address: Recording Emotional Reaction to Music; Edward Castor, Madison, Wisconsin.

Address: Interpretation in Choral Conducting; Edgar Nelson, Chicago, Illinois.

Address: Music Appreciation; Sadie Rafferty, Evanston, Illinois.

Introduction of new officers.

Singing by the Conference.

4:00—Visiting exhibits.

6:00—Informal dinner groups.

8:15—Concert, North Central College Chorus, Dr. J. Lewis Browne, Chicago, Illinois, Director.

10:30—Informal lobby sing, Dr. Earl L. Baker, Appleton, Wisconsin, Conductor.

## ORGAN RECITAL

FRED G. SMITH

Organist and Director of Music, Washington High School,  
Milwaukee, Wisconsin

Grand Choeur alla Handel .....	<i>Guilmant</i>
To a Wild Rose .....	<i>MacDowell</i>
Short Prelude and Fugue, D Minor .....	<i>Bach</i>
Cantilene Pastorale .....	<i>Guilmant</i>
Toccata .....	<i>d'Evry</i>

## ADDRESS OF WELCOME

MILTON C. POTTER, *Superintendent of Schools, Milwaukee, Wis.*

The Musical Ship of School eight years ago was staggering along in Milwaukee under fluttering tutorial sails and without auxiliary power in the engine room, since we had no supervisory assistants. We had one lady as our supervisory staff. She was captain and crew, serving every watch and doing forty-eight hours' work every twenty-four. That lady is today in charge of your Hospitality Committee here, Mrs. Lillian Lose Charlton. We have today a couple dozen people working with Mr. Herman F. Smith, a full crew. They think they have some things to show you, and they think that you will be glad to see their show.

As superintendent I join my welcome with Mrs. Lillian Lose Charlton's and with Mr. Herman Smith's and with that of all the ladies and gentlemen who are collaborating with them in the development of a fine emotional background for our flimsy intellectual efforts. We all join in welcoming you to a city of broad avenues and shady streets, beside the Neopolitan portal which is Milwaukee Bay. We hope you will thoroughly enjoy yourselves in this city.

We hope you will not confine yourselves exclusively to the halls of debate and discussion, but that you will patronize some of the places of pleasure which have changed their viands but not their spirits in the days recently gone by. We hope that you will feel that educators are known as friends of the children largely by the manifestation of humanity which characterizes them when they go off to conventions. If they were so inhuman as to do nothing but convene at a convention, we would know perfectly well that they were not sufficiently childlike to get along very well with the boys or girls, or with the teachers whom they are supervising; so we anticipate that outdoor amusement places and shows and stores and theatres will see something of you. If some excellent deacon from your home town in Peoria or Chicago or Flint or Toronto or Winnipeg should happen to discover you in a cafe or a theatre we are very sure that you will look him straight in the eye and say, "I am here demonstrating humanity, which is necessary for one if he is to have anything to do with the humanities in the public schools." We well know that the intellect is a tiny spicule of a detached iceberg (the individual person) moving on the level of consciousness, but that beneath

the surface of the sea of life there is a mighty mass, perhaps 98 or 99 per cent of the total ego—unseen, submerged, but moving with a resistless majesty and a pressing might of emotion.

Dr. Frederick Stock, when asked a time back with regard to the Cello Concerto in D. Moll. which he wrote for his young friend Wallenstein whom New York has stolen away from him, but which and whom you heard last night, said: "Yes, the composition required thought, elaborate mathematical apparatus and indefatigable hard work; but more than and most of all it required *feeling*." He spoke the spirit of your host today. Good feeling is Milwaukee. Enjoy yourselves with our young songsters and each other; stay with us a long while and return to us soon!

### RESPONSE TO ADDRESS OF WELCOME

ANTON EMBS, *Supervisor of Music, Oak Park, Ill.*

I am sure that Milwaukee welcomes us most sincerely and very cordially. I am sure that I voice the sentiment of the others when I say that we are very glad to be here, that we have heard for many years of the musical character of Milwaukee, of its music loving people, and of the wonderful things that have been done in the Milwaukee schools.

I do not know how many of the people present remember the time when Mrs. Frances Clark was supervisor of music in Milwaukee. She brought fame not only to herself but to her city by her splendid administration of its public school music. About the time of Mrs. Clark's administration I began to take an interest in public school music myself; I had heard a great deal about it. I visited here, and I was well repaid for my visit.

On behalf of the Conference I wish to extend the thanks of the officers to Superintendent Potter and to Mr. Smith and to all those who had anything to do with making this a successful and delightful visit.

### RETROSPECTION AND INTROSPECTION

ADA BICKING, *President, North Central Music Supervisors Conference, State Director of Music, Lansing, Michigan.*

That something is blessed which engages us in a conspiracy of service. What a marvelous experience to come together in the name of music, which has existed since the first dawn and has entered into the lives of gods and men alike; and in a search for truth, so that the duties which we perform may be done with greater confidence and joy! We have come from all directions making the annual pilgrimage to the chosen mecca, where we may bring our problems, seek council and advice, review achievement, forecast the tomorrow, make contacts, renew and strengthen professional friendships and mould our experiences and thought into one great composite of individual and of group helpfulness.

This message which I bring to you comes from the heights and depths, the pros and cons, the ebbs and flows of long experience and of a sincere service such as most of us have grown to know and accept as a ministry rather than

a job. We have been privileged to live and have our being in a large and wonderful world with marvelous opportunity for service. It is in that service that we find strength and courage renewed from day to day and it is only when one loses himself in the thing he is doing that there are real benefits. It is interesting to know the philosophic, psychologic, scientific phases and the statistics of education brought in sequential and chronologic order—all of which contributes to enrich and stabilize our own thinking and satisfy, in part at least, our own methods of procedure. Perhaps much that I am saying has been in your own consciousness and is quite bromidic.

To review, let us note that music has always had a big place in the course of human events, that it preceded language. The cries or vocal utterances of primitive man expressing joy, sorrow, fear, rage, pain, revenge, inch by inch established a foundation for expression in those early days of constant struggle when men knew nothing of the repetitions and sequential events of nature. These vocal sounds, the dance or the rhythmic responses, the hunt, and the appeals to the gods, were the early means of expression and through the centuries these manoeuvres took on the form of festivals. Music, painting, drama and the arts were born out of a necessity of man in expressing his emotions and providing for his physical needs.

While the early expressions were nasal, guttural sounds, cries and yells, these primitive folk were gaining their musical experiences from the songs and the symphonies of nature, the songs of birds, wind in the forests, the ocean waves beating against the rocks, the bubbling, babbling brooks, trickling water, roars of animals, the thunder, the lightning, etc. It was all a physical response to the rhythm that was universal. Finally, the need for drums, reed instruments, etc., brought the primitive instruments into being. Simultaneously the signs and decorations upon their bodies, the walls of their huts, and their tools and utensils, which were the crude beginnings of the visual arts, were further evidences of their need for a means of expression. Although their music, painting, and dancing were not a result of rule or reason, merely an expression of moods and feelings, these crude efforts became more definite and intelligible as their experiences were augmented.

Music has played a most interesting part in the education and national life of the oriental people, even with the varied educational objectives in which there was no stimulation toward progress or intellectual growth, in which class distinction was fostered and in which women had no part,—China, with her plan for the preparation of success in life obtained through fear, and producing a conservative people; India, with her preparation for the future life which was universal but based upon caste, dependent upon the memory, and producing a dreamy, self-satisfied, indolent folk; Persia, with her objective to support the state—the state robbing the family of the inherent parental right of their children, educating the child physically and morally and neglecting the intellectual side; Israel, hoping to rehabilitate the nation by the exaltation of the home, the parents having entire control of the children, and developing an intelligent, progressive, God-fearing people; Athens, where the education of the entire man brought to him beauty in all its forms, a keenness of intellect and a nobleness of heart, recognizing the

importance of individual rights; Sparta, where the physical beauty of men and women was the most important objective, where educational facilities were available only for men of high rank, little attention being paid to intellectual processes, teaching duty to the state and as a result producing men who were cruel and revengeful.

How interesting is the story! And as we read the habits and customs and objectives of these early folk, we find certain things which all nations held in common. They all had their festival songs, songs for religious ceremonies, their work songs, war songs, hunting songs, love songs, and rhythmic songs for their games.

The Greek philosophers believed in music and letters as fundamentals in the curriculum, and the education of the Athenian included the singing of grave and simple melodies with the ability to play the accompaniments upon the lyre. Every Greek play had its chorus, its flute players, and incidental music. The Greek musicians were also the poets who not only wrote their dramas but knew the music which was consistent and compatible. They were the first to make musical notation whereby the musicians could be trained. To this day music is based upon the mathematical study made by Pythagorus, who worked out the theory of numbers based on the idea that nature was governed by a mathematical law.

During the interim between the Greek musical era and the "Golden Age" of Christianity, little is known of music. The different nations were struggling for existence and influence. However, the tunes and words rescued from this dark age were traditionally Jewish. Chants and psalms, antiphonal and polyphonic music, part singing, the two line staff, measured music, all were introduced into the Christian church. Music of the Troubadours, Minnesingers, Bards, Meistersingers was in vogue and much was happening. Music was becoming cheap; folk tunes were being dragged into the church, thereby giving cause for severe criticism. In the Renaissance the learning of the Greeks and Romans were being reborn, and the genius of many outstanding men made the world rich with their contribution of music, literature, painting, and sculpture. While the printing press had been invented and there was written music, only the rich had been taught to read and all of the education of the lower classes was gained through the medium of the ear. The processes of learning were by rote, the memorizing of facts by question and answer and by lectures conducted in the public squares. Following in sequence was the birth of the opera, the oratorio and madrigal. Smaller dance themes developed into suites and larger forms, and instrumental music gained recognition. The important place in which music was held in the court life and in the lives of common folk is manifested by the contributions of the great composers who wrote most prolifically. The folk themes were idealized, immortalized, and used as a basis for the larger and more elaborate compositions.

The inheritance of the music of the old world which America holds directly or indirectly is of intrinsic value. The new country had no tradition or background. The musical repertoire of the early Americans consisted of the memorized folk songs which they brought with them. A limited

repertoire easily satisfied these sturdy pioneers for they were more concerned about the necessities than the embellishments of life. The music of the Indian, the Puritan, the Negro, the mountaineer, the cowboy, and the lumberjack all reveal interesting data concerning their habits and customs. The Puritans found themselves in controversy as to the inclusion of music as a part of their religious service since some of their number were uncertain as to whether it was a gift of God or of Satan. It is obvious that music played an important and vital part in the lives of the Indians whom we find also to be innately poetic and artistic. Their primitive themes were used as a means of expressing their varying moods and have remained quite the same for these generations. There was little need for music for its own sake, but it was needed for the embellishment of all sorts of religious and ceremonial performances. They seemed incapable of very prolonged mental application, and interest was held in their ceremonials through rhythmic and melodic sequences. They were exceedingly good listeners and used their ears for protective measures; and in the event of fear, they would place their ears to the ground or to the trees and because of their discriminating listening did not rush pellmell into the forest but detected the direction from which the warning came. Their ears and eyes were sensitized.

When the Negroes were imported into this country, they brought their own songs with them. They were innately gifted, having a natural sense of rhythm, melody, and harmony which was interestingly characteristic. The songs of the American Negro had a peculiar unction and were created to satisfy an intense emotional yearning for freedom. They had no literary background and the biblical phrases which were accumulated by ear and memorized were made rhythmic and melodious by repetition.

The American cowboy, in giving expression to the carefree life and seeming joyousness of those who spent their lives in the great open spaces, has contributed to the American repertoire of occupational songs and songs of the great plains. The Tennessee and Kentucky folk songs are the songs of the hills, of love, the hunt, or death. They express their moods through simple, appealing melodies. Only a generation or two have passed since the days of the lumber camps when the jacks created their colorful and meaningful words and tunes to fit their philosophic needs. The important events of the wars in which we have had participation are recorded in our war songs. All of these contributions may be thought of as a beginning or the foundation of our own music.

During the constructive years of American life music and the arts were considered for the most part non-essential in the big plan of things. As the country increased in facility and wealth, music crept into the religious and social life. A professional concert or play gradually was included in the very limited schedule of events. Singing schools and choir rehearsals were a means of augmenting the adult social schedule.

The only music that played any part in the experiences of childhood were the songs of their own creation. When the rights of children were recognized and schools were formed, the traditional three r's held sway, and not until

Lowell Mason, through a burning conviction, took music into the schools did it have a part in the general scheme of education.

During these years of constant struggle for recognition in the curriculum, it has obviously made a worthy educational contribution. At that never-to-be-forgotten Founders' Breakfast in Chicago last spring, the glories of the old days were interestingly portrayed. The technical and mechanical processes and contrivances, the humorous memory sentences, the cues and devices, picture drawings, all featured in the review.

The National Conference has been active for more than a score of years. Conservatives, progressives and radicals in music education have led in most interesting discussions. The conservatives believed it far better to trod in the well-worn paths of the forefathers; that the tried and tested was the sane procedure, that the known was safer than the unknown. The progressives held a yearning for the artistic expression of music with the subordination of the mechanical phases. The radicals were individualistic and each had his own philosophy. But in the aggregate, when music came out of the hopper, the result was an eye picture rather than that something which should contribute toward a soul satisfaction.

We stand on the threshold of a new day providing for equalization of opportunity for the American youth—one of individual growth and natural development. The teaching must be, of necessity, creative and constructive—the free, the natural expression encouraged, a directed development, a growth that comes by individual expression rather than by imitation. The talented children of creative ability must be discovered along with the sub- and super-normals and their needs must be taken into account. Individual processes must prevail, for not all children are born with the same natural tendencies. There are those who will be best fitted for a formal or imitative type of work; but for those who have been born with the creative talent there must be no hindrance but rather an imagination stimulated and directed, and a creative eagerness captured and developed.

Every teacher must be alert to all sorts of tangible and intangible differences and must ably recognize the potentialities of the individual and of student groups. There is a marvelous difference between little children and white mice, and the working-out of practices, and the development of technique, should not be entirely from the standpoint of experimentation but rather from the human side. We must therefore believe firmly and truly in the validity of our practices. In this wonderfully appealing and staggering era there is no place for a two-cylinder effort. It is our task to meet the challenge of the child and to detect his mental and temperamental tendencies. The complacent teacher who is happy in moving with the tide, satisfied in her convictions that she was not born to be a reformer, will have no place; for of all states of mind there is none so discouraging or difficult as complacency. Professionalism demands something better than sitting nonchalantly with a blind equanimity, accepting things as they come.

The American people have been spoken of as congenitally unappreciative of beauty and as having an inertia toward a need or a love for culture. We should remember that American has scarcely passed the pioneering stage—and

has been busy building. While the education of the past concerned itself almost entirely with the training of the mind, today we find a deeper realization of the need of the ear, eye, and the oral methods of procedure. If it is true that we remember 1/10 of what we hear, 3/10 of what we see, 5/10 of what we hear and see, 7/10 of what we hear, see and talk about, 9/10 of what we hear, see, talk about and do—it is obvious that the printed page in the textbook is insufficient; for it is not enough that only the eye gates be opened. It is not enough for one to be a mechanic, an engineer, or a physician; all professions and vocations are susceptible to the trend of things. We of the music profession stand ready to defend a course in ear training for the automobile mechanic so that he may diagnose more easily the disorders of a motor; for the engineer, that he may have a keener sense of hearing, a more subtle response to the rhythm of his great, powerful engine which must supply water, heat, light and energy for a great city; for the physician, that he may discriminate more expertly through his stethoscope the weaknesses of lungs or chest.

We have all been interested in the experiments of Professor Thorndike as to what subjects should take precedence as mental disciplinarians in the school program. His experiments have raised music from "the foundling on the doorstep of education" to a more dignified place in the curriculum; he believes that music might take precedence over mathematics and the dead languages as mental builders.

We, as supervisors, in our effort to justify any expenditure of public funds for music education, have eulogized music as an educational subject. Of the spiritual and recreational values we spoke in pianissimo tones.

The recreational value of music is one of deep concern, and music as a leisure commodity should provoke our best thought. It has been said that the world's work may be accomplished by an individual contribution of four hours a day. Upon reading this statement, my imagination was considerably intrigued in trying to bring about an application of this to the number of working hours of music supervisors! But when the working hours are decreased, the leisure hours are increased. I am reminded of a conversation of some years ago between my mother and a faithful old darky who had lived with us for many years as a member of the household in good standing. Often in response to the question, "How are you?" she would answer, "Ah's awl rite. Ahs' jus' wearin' dis worl' lak a loose gahment." This is an example of perfect relaxation, for Sally had an understanding and an enjoyment of the life that came at the close of her working hours.

Today the galaxy of intellectuals all raise their voices in advocating the spiritual value of the social subjects, of which music certainly would rank first. There is a real conviction and a general awakening to the fact that *emotional reactions* must balance the *intellectual life*. The youth must be mentally trained and emotionally sane so that he may be prepared for the faster pace, the keener contest, the sharper struggles and the bewildering complexities of tomorrow. He must master the tools and the techniques of learning that he may idealize his workshop and his work. He must be sensitive to the beautiful things that surround him, for life is so enhanced,



so enriched to those who have an appreciation of beauty, whether it comes through the beauty of sound, color, poetry, or work.

We, as teachers, do not quite realize the function that the fine art of music has to fulfill. Music is everywhere. It is all round and about us. Through modern scientific inventions, it is in the air, penetrating the cracks and crannies of the universe, and the spirit of music is being diffused into the most remote and solitary places.

We stand on the threshold of a new renaissance which will come through retrospection and introspection and in which music will make its contribution—when we, as teachers, may look through the exterior into the heart.

### THE REACTION OF THE AUDIENCE TO VARIOUS TYPES OF MUSIC

EUGENE STINSON, *Music Critic, Chicago, Illinois*

A Chicago woman recently took a young stenographer to her first performance of opera. The bill happened to be "Thais," with Miss Mary Garden in the title role. Being curious to see how a first visit to the opera house would impress her protegee, the woman had decided not to influence her reactions, even so slightly as by opening the conversation between acts merely by a question. No question was necessary, however. At the conclusion of the first act, after Miss Garden had made one of the most brilliant entrances in all opera, had flung her red roses to the Alexandrian rabble, had wooed the monk who came to convert her and finally thrown off her pink silk mantle as she proceeded to celebrate the rites of Aphrodite, the young stenographer looked up at her hostess and said, "Oh boy! Does she know her stuff!"

Now, in spite of its undeniable crudeness, I regard this remark as a perfect example of how the American public's mind works when it is listening to music. The stenographer left entirely out of account any musical considerations at all. She did not care whether Massenet's score was weak or strong; she ignored the famous—and I may add, the ridiculous—question as to whether Miss Garden can really sing; she neglected, it is almost certain, to distinguish between Miss Garden as Thais and Miss Garden as the creator of an operatic technic whereby she might represent Thais. A person who had not failed of all these things, but had tested the music, the singing and the impersonation, and then summed up his reaction with the stenographer's identical remark, would have been equally typical of the American public's attitude. I do not want to suggest that the American public is always superficial, for frequently it is not; but I do want to lay emphasis on these two facts. First, the public goes to hear music fundamentally to find out whether an artist "knows his stuff." Second, it answers the question, not according to absolute and impersonal standards, but according to what it already knows—whether that be a great deal or only a little—about music and about life in general irrespective of music; it never doubts that it knows what it is talking about.

The little stenographer who heard "Thais" was not worried about aesthetic matters. She was happily free of any inferiority complex. The chances are a million to one that on accepting the invitation to go to "Thais" she did *not* say, "Well, I don't understand music, but I know what I like." And, once inside the theater, she waited with an open mind, to be shown something. She was impartial as to what she should be shown. "Thais" preserved her from the melodic splendor of "Aida," the dramatic intensity of "Tosca," the glory of Wagner or the subtlety of "Pelleas and Melisande." It offered her first and foremost a good flirtation, and this was no doubt ground upon which she was thoroughly at home; not that she was necessarily a flirt herself, for I have never seen a flirtatious stenographer, but because Thais's radiant advances upon Athanael must have represented to her the full noontide of that romance, in the early morning light of which young girls of all mentalities and degrees of intelligence can not escape having a few delicious day-dreams. Miss Garden gave a good flirtation; the stenographer found she "knew her stuff"; the opera was good.

Now let us take another example of reaction to music, as far removed from this one as possible, for the stenographer entirely miscalculated what she was intended to hear; she had no background of standards and no previous experiences to afford an opportunity for comparisons; she was a somewhat ignorant young girl, who probably had not even the average American's sensitiveness to the charm of music. And this time let us take not an individual, but a whole audience of 4,000 people, not the inexperienced, but those who have gathered together because they know what they are going to hear. And, if possible, let us take an audience which goes for more than the pleasure of excitement, of astonishment, of the superficial, an audience which goes because it knows it needs something profound and vital and mysterious, as a leaven to the spiritual uneventfulness of its ordinary daily life. I have in mind an artist whose audiences I never see, and whose applause I never hear, without feeling for his public the sort of tenderness you feel when you see a hungry child silently concentrating on a glass of milk, or when your pet dog comes up to your chair and confidently lays his muzzle in your hand and looks into your eyes. This artist absolutely stills the long-drawn unrest of his hearers. They bring him their troubles, and he fiddles them away; they may not be conscious of it, and when they leave him they may merely think they have heard a great artist play. But if any of them are analytical, and stop to reflect upon what has happened to them, they will discover that after hearing him certain perplexities in their thought, or their feelings have been clarified, that certain problems have assumed the potentiality of solution; in other words, that Kreisler, with his violin, has accomplished for them that process of mental purification which Greek Philosophy regarded as the lofty function of tragedy in the theater. Kreisler's public, as a whole, may not realize this is the reason they go again and again to hear him, but it is the reason. You can see it in their faces, and you can read it in that strangely concentrated and intense applause which rains down upon the stage, for Kreisler

as it does for no other artist I have heard, as if he were a magnet and the little drops of sound were steel-filings.

All earnest demonstrations on the part of a musical public pertain to mob psychology. A mob may roughly be defined as a group of human beings all commonly occupied with a single perception so intense and sovereign that a sense of personal individuality is lost, and, during the moment of crisis, no one member of it can be distinguished, even by himself, as being different or apart from any other member. Now Kreisler's creation of a mob psychology is by no means the only instance of an artist's power to subordinate a hearer's personal consciousness to his perception of something universal. Every great artist possesses this power; Paderewski does, Galli-Curci does, Garden does, and so do McCormack, Claire Dux, Rachmaninoff and every other musician who has won nation-wide recognition. I have chosen Kreisler as an example because he exercises this power so universally and so intensely, and, as a more cogent reason, because he does it without exciting his public. He does not employ that glorious prodigality of presence which has made Paderewski a hero to his adorers, nor does he possess that marvelous ascendancy over the public's cherished modes of thought, perception and argument, that understanding of how the public is going to reason, if it reasons at all, by which Mary Garden has forced her remarkable art to gain access to a public which might otherwise have been mystified by the unexpected originality of her vocal gifts. There is no more restrained or quiet artist on the American concert stage than Kreisler, and of all those who are equally modest as he, he is the most fully communicative. He deals wholly with what you might say occupies the innermost shrine of music. And yet, to say that would not be exactly the truth, for that is what every artist does to his own particular public. The public which worships Schipa above every other tenor naturally finds that he typifies to them the essence and the fullness of music's charm, and so with Galli-Curci, with Elman, with Horowitz or with any other triumphant popular favorite. For there is no absolute, definable, tangible quantity which you may say constitutes final musical beauty. For one person it is one thing, and for another it is another. Music has a thousand different aspects and a thousand different ways of awakening the human soul out of its ordinary lethargy, and each of its different aspects and ways has its own constituency throughout the nation; and in a moment or two I shall try to show you how these constituencies actually nominate and elect their leaders into artistic prominence and frame the platforms upon which they shall stand.

But first, I should like to inquire a little further into the motives which prompt the public's invasion of the concert halls and the opera house. I have already suggested that the public's attitude at a musical performance is to ask how well an entertainer "knows his stuff," and that its reaction, when the answer is jubilantly reassuring, is to indulge in a mob demonstration. But why do you suppose an audience cares to make this inquiry, or goes wild when the inquiry is successfully answered? In order to give my explanation, I shall have to go a long way around Robin Hood's barn, and divide the trip into two acts.

The first act is this: Last December the managing editor of the newspaper for which I review Chicago's musical season asked me to address a woman's club in one of the city's suburbs, and in advising me as to how to go about the matter he warned me that my audience would be especially interested in personalities, and bade me think over as much material of this sort as I could conveniently put into my talk. "Well, what does Mr. Finnegan think I am conducting in my column?" I asked myself as I left his office. "Does he think it is a scandal sheet, or a part of the *New Yorker*?" And while obedience prompted me to take his suggestion, I nevertheless appeased my own taste by inserting what gossip I could think of into a laborious treatise on what makes music a success or a failure with the public. When I got to the club meeting, early one morning, I discovered I was not addressing the club as a whole, or its music section, but that instead it was holding a sort of intellectual field day, in which separate groups were inquiring into their own set of questions. I had been billeted upon the drama group, and owing to a misunderstanding, I had been expected to discuss the plans of the new opera house which is being built in Chicago. As a matter of fact, very little is known about the plans of the new house, but I was quite willing to give over my discussion of why we still go to concerts even though we have the movies, and to tell everything I knew about the technical arrangements in the new theater. These facts I supplemented with a short survey of the procedure in some of the famous theaters abroad, and as the time allotted to me had not yet been consumed and the club was still awaiting the arrival of the next speaker, I courageously volunteered to answer any questions the club might like to ask me.

Do you know what question popped out from the rear of the room, the minute I had made my proposal? It went like this, without a moment's hesitation: "What about Ganna Walska?"

The second act is this: A few days later, Mme. Walska made her Chicago debut in a recital. The house was jammed. The lobby was full of people who couldn't get seats. After the concert the police had to clear Michigan avenue of pedestrians who waited to see the diva emerge from Orchestra Hall. Do you think these people had come to hear music? Certainly not, because Mme. Walska was supposed to be unable to sing four notes in succession. And inside the concert hall, what happened? Mme. Walska was so persuasively applauded that she added to her printed list of songs such encores, with suggestive titles, as "If No One Ever Marries Me, and I Don't See Why They Should," and something about "I Love My Daddy." And why did the audience applaud? Was it simply to convince itself it was getting its money's worth? I think not, because there was every indication that it felt as if it had driven a good bargain to get into Orchestra Hall at all. Its satisfaction proceeded from two sources: it was satisfying its curiosity, and it was seeing something it could not explain.

Mme. Walska's recital in Chicago, and her recital given later at Carnegie hall in New York, where she was heard by the most fashionable New Yorkers and the leading artists as well, elicited the most vulgar reaction

the public can display. Or, rather, the public can make but one kind of reaction to music, but Mme. Walska's recitals elicited this reaction in its crudest guise. The public, especially the American public, goes to concerts to satisfy its curiosity and to feed its appetite for mystery. In the case of Mme. Walska, it wanted to hear a singer who had accomplished interesting things in her private life (just as it flocked to the vaudeville theaters to see Gertrude Ederle, who was certainly in no position to swim the English channel on an Orpheum stage) and who persisted in singing after her rebukes had found international acoustics. And, secondly, Mme. Walska remained a mystery to her public, even after her appearance. People found she could actually sing four notes in succession, and that may have disappointed some of the heartiest excitement-seekers; but, after all, there was left still unresolved the problem of Mme. Walska's personality. People who had caught sight of the Prince of Wales or had heard Mr. Al Smith over the radio, added Mme. Walska to their list of trophies, and enjoyed wondering about her, even if they couldn't explain her.

Not long ago, a Chicago recital was given by a young musician who had been hailed as a prodigy. His recital was attended by a huge audience, and he was required to play several encores. The applause he received was of a specially curious type. His name and exploits were so famous, Chicago could not afford to stay away from his performance. But people who assemble out of this coarse sort of curiosity are not likely to seek far beneath the surface of things. Those who crowded the Auditorium theater that Sunday afternoon were quick and unanimous in their applause of the chubby little wonder, but they were also brief. They heard him play piece after piece, and they applauded each one as they would applaud the vaudeville tricks of an exceptionally well trained pack of dogs. Their pleasure in his performance consisted largely of the fact that they hadn't thought he could do such a thing. They forgot to inquire whether what he played was beautiful.

Vladimir Horowitz presents an entirely opposite instance of the same thing. His first Chicago appearance was made as soloist at a pair of subscription concerts given by the Chicago Symphony orchestra. Long before he played, the management had begged the public, as vehemently as its austerity permitted, to come and hear this notable, who had stirred the eastern seaboard with his exploits. Subscription audiences are prone to inertia, however, and when Mr. Horowitz made his first appearance at a Friday matinee the house was by no means full. The concert ended at a little after four o'clock. By six o'clock the same day, all the seats for the next evening's concerts were bought and requests for more seats kept rolling in until the Saturday concert was well under way, twenty-six hours later. Mr. Horowitz had failed to create curiosity at his first appearance, but he had created so much mystery at it, that curiosity on his second appearance was at fever heat. And he has been a demi-god in Chicago ever since.

To follow this observation concerning curiosity and wonder one step further, let us consider music in as abstract a public phase as possible, where no soloist is involved, but where music speaks alone, as nearly as that is pos-

sible. Let us consider orchestral music. Who is the favorite composer in the symphonic repertoire? I do not mean which composer is most admired; I mean, which one is most enjoyed. The answer may vary in certain localities and in certain circles of society. But in general, I venture to suppose that the favorite is Wagner, with Tschaikowsky a close second. Now, what do people hear in Wagner and Tschaikowsky that is dearer to them than Beethoven and Bach could ever be? In the first place, and as a preliminary, they hear authority, and are told with music's insinuating persuasiveness that they must heed what is being said. In the second place, and fundamentally, however, they hear something, couched in unmistakably personal terms, that stirs their emotions. They enjoy the sensation, but they can not explain how it is effected. They enjoy similar emotions while reading a popular novel, or in seeing a movie. But the novel and the movie explain themselves. In literature it takes an author whose source of power is inscrutable, a Shakespeare, a favorite poet or a Bernard Shaw, to retain the public's bewilderment sufficiently to require continued and repeated acquaintance with any specific book or play. In music, the source of inspiration is a little too far removed from common usage, for few of us even hum or sing, in comparison to the number who use words as a daily exercise, for even music as obvious as Tschaikowsky's to become deprived of its mysteriousness. I grant that in the case of established favorites, either of the concert repertoire or among concert artists, the item of novelty or curiosity has been superseded. But in these cases mystery remains augmented and paramount, and the public has transferred its curiosity from facts to generalities. It has stopped wondering what Wagner is going to sound like, but it has never stopped wondering why he does sound like that, and why he has so transcendent a power over its sensibilities and its volition.

And in the end, Wagner's sway, or Tschaikowsky's or Beethoven's or Brahms', will be found to reside in nothing more nor less than his personality. Just as it is personality which keeps the popularity of concert interpreters a live and vital factor in their careers, so it is personality that constitutes the life-blood and hope for immortality of composers.

And now, as long as we have got onto the subject of popularity, let us see what popularity really is, how it is attained, and how it is preserved. And let us investigate the matter behind the scenes. Let us leave the audience and go behind stage, where the artist is recovering her breath after her exertions, straightening her rebellious lock of hair, and maybe even putting a little powder on her nose. John McCormack has said that he considers Schubert's "Die Allmacht" the greatest song ever composed. How often does he sing it? I have never heard him do it, or seen it listed on his programs. I doubt that he has made a record of it. It is not ideally suited to his type of voice, and therefore he does not use it. But "Die Allmacht" is only one specimen of a type of song which has hundreds of specimens from many composers, and this type, I assure you, is only meagerly represented on his programs. The reason is this: McCormack has made his reputation by singing songs of a certain sort; if he varies this sort too much, his public will rebel. Emma Calvé, whose impersonation of Carmen brought

her the greatest renown throughout the musical world, towards the end of her career spoke of having been imprisoned in the role; she was never allowed to sing anything else; the public wanted to hear her as Carmen, and as nothing else. On several occasions in speaking with concert artists I have suggested their playing or singing certain works, especially works they might use as soloists in an orchestral concert. The works I have suggested have always been rather new or unknown ones, for after several years of habitual concert-going I have developed an appetite for other things than the hackneyed repertoire. Invariably, when I have suggested strange or unknown works, the artists, even great ones, have answered something like this: "Oh, how interesting that would be," or "Oh, what a beautiful work," and then, after a moment's pause, they have added "But how would the public like it?" That means, how much would I be applauded for it, and wouldn't I stand a better chance of getting a reëngagement if, after all, I used a more popular composition? At this point I must digress to pay a tribute to Mr. Joseph Szigeti, the distinguished violinist, who is the one artist with whom I am acquainted or of whom I have heard, who would rather play an unknown work, provided he thought it beautiful, than a familiar one; he does it, not through any strong impatience with the old, but because he feels he owes it to new composers to bring to a hearing their latest productions. And even Mr. Szigeti, I am sure, realizes that this championship of the new confers upon him a certain distinction, and makes him desirable in those quarters where new music is valued.

So, you see, an artist may look as if he were simply coming to town, going to the concert hall and just giving a concert, in the full majesty of his inviolable independence. But such is never the case. One winter I happened to be a great deal in the publicity office of the Auditorium theater. One of the most popular singers in the world was returning for a second or third recital there that season. He so consistently draws a crowded house that people have grown accustomed to saying of him, "Oh, he doesn't need a local manager; all he has to do is to hang a sign outside the Auditorium, and there go the seats." But do you suppose that was the true state of affairs? By no means. This popular idol had his personal representative in town long before he appeared. And that representative had daily conferences with the Auditorium's publicity agent, daily consultations of the advance seat sale, of the mail and of all statistics. Each day he would judge of the preceding day's publicity in relation to its effect at the box-office window, and each day a new sort of story would be sent to the papers, the advertisements would be revised and all particulars of an intensively fought campaign carried out with the utmost vigor and ingenuity. All that this labor amounted to was merely to remind the public that it had another opportunity to enjoy the particular beauties of this great artist's singing. But the public, loyal as it may be in theory, requires a heroic amount of reminding before its loyalty takes a practical turn and makes a gesture towards the family pocket-book. It had to be teased with reminders of its favorite's prowess and cajoled with promises that his familiar virtues were still in their prime and worthy of a renewed curiosity. In other words,

the publicity agent was telling the public: So and so is such and such a sort of artist, the kind which has won your three dollars worth of enthusiasm three or four times a year for ten or fifteen years. You have stamped him with your approval, so that he is endeavoring to remain for this coming concert exactly as you have found him to be in the past. You made him what he is today; please come to his recital.

The public insists that John McCormack sing Irish songs, that Mary Garden appear in spectacular roles of extreme dramatic content, that Galli-Curci remain a coloratura and sing what she herself calls "kikiriki," that Schumann-Heink make speeches in broken English and have heart-throbs at every recital, that Jeritza fall down a flight of stairs whenever one is available in opera, that Paderewski enthrone his very heart upon the keyboard and that Rachmaninoff preserve that apparent disconsolateness which makes him so "intriguing" a figure upon the recital platform. That these artists do these things genuinely, in most cases, and out of the sincerity of their own gifts, need not be questioned. None the less they continue to do them because the public insists upon it. This is what people refer to when they say the public knows what it wants. And they are quite right in insisting that the public does know what it wants. The only thing I should like to add to that self-obvious statement is that the public does not know what "what it wants" really is.

Now I wish that for a moment or two you would recall the most distasteful artist you have ever heard, and then I will explain to you why I have addressed a group of music supervisors on the subject of the public's reaction to various types of music. Have you this artist firmly in mind? Was it a pianist or singer or what? Whatever it was, who was the best artist in the same line you ever heard? Now, if you have named to yourself these two easily differentiated artists, I can show you what I mean by saying that the public does not really know what "what it wants" is. The artist you did not care for received recognition from his public, I dare say, or else you would not very vividly remember that you disliked him. What did you think of the public which enjoyed the artist you disapproved of, in comparison with the public which enjoyed the artist of whom you especially approve? Did you not feel sorry, a little bit, that the first public's ideal was low? I have in mind a certain tenor. His voice is the most beautiful tenor voice in the world. With it he raises his public to an ecstasy of enthusiasm, but he leaves my own sympathies untouched. I am by no means so foolish as to suppose that his public is wrong. It is true, I regard his admirers as children, artistically, who like a balloon because it has bright colors and is of an enjoyable shape. But I myself have tired of playing with balloons, though I enjoy buying them for my nephew, who is three years old. He is not wrong in enjoying balloons, but if he insisted on liking balloons at the age of twenty I should think he was either subnormal or a genius. Now the people who grow red in the face with enthusiasm when this particular tenor sings are not geniuses, because a beautiful quality of voice can not stand as a symbol of something, as a brightly-colored balloon



possibly might. They like him, because simple, unassisted beauty of tone is enough to satisfy their musical longing. It is not enough to satisfy mine. When I hear a beautiful voice, I wish the patterns it traces to have sensitiveness and significance of contour, and I wish to hear beneath its beauty of surface a beauty of meaning. I do not condemn those who enjoy a beautiful voice alone: I merely wish, without expecting it to come true, that they might enjoy a more mature, a more idealistic kind of music, too. That is, those who enjoy this tenor know what they want: it is beautiful singing. But what is beautiful singing? Might it not, to you or me, be something far more valuable than mere carnal effulgence of sound? In other words, if these tenor's admirers were able to see the remarkable tastefulness and choiceness of the late Edmond Clement's singing, for instance, would they not be considerably in advance of their present aesthetic awareness, and have a decidedly more advantageous command of music's resources, out of which every single individual who goes to concerts expects to derive some good and healing benefit for his soul?

The people who enjoy the very worst tenor in the world among those tenors able to arouse the public to bursts of enthusiasm are unquestionably choosing and authorizing an inferior artistic commodity. And yet, all the same, bursts of enthusiasm mean something in this world. When applause crackles through a concert hall like lightning from two poles, the public to the artist, something very profound is taking place, I can assure you; and on such occasions the mere music reviewer, who has come to have his little say of laudatory or derogatory things, feels quite an intruder in this primordial upheaval on the part of human nature, unless, indeed, he joins in with the thunder as it is being made.

Since all of you have been good concert-goers and have taken part in more than one mob demonstration of this sort, you know very well what animates an audience when it is pleased. The same thing animates the artist himself. Why do you suppose Galli-Curci always looks up, in her curtain calls at the Metropolitan, to those young girls sitting in the side rows of the balcony, so close to the stage they have to lean out to see what is going on in a performance? Why do you suppose that Mary Garden, after a performance, charges around in her dressing room, filled with the eagerness and vitality of a race horse just being let out on the course? Why does Rachmaninoff continue to play in public, when he has all the money he needs and wants time to compose? The answer is this: Music is life. It is alive and vital and re-creating. You feel better after a concert, and so does the artist, because something mysterious and elemental and indivisibly powerful has galvanized your sense of perception. An audience may react to this galvanization in any number of ways, and through any number of varieties of stimuli. When the quality of the audience and the quality of the stimuli are at their best, then something memorable and profoundly good takes place.

And what is your relation, as music supervisors, to this truth? I will tell you what I conceive it to be. A great deal of the book in which the Jewish religion incorporates its laws treats of those things which are holy

to the Lord. The inclination of the present day is to confer a special and sacred meaning upon the word holy. And yet exegetes of the first four books of the Old Testament, where the subject of holiness is so fully treated, point out that when the Lord named something holy to Him, He did so in the sense of pointing it out as separate and apart and belonging to Him, and not to the children of Israel. Now in this sense, music has a holiness, too; it has something quite peculiar and apart, and, to those who love it, something even a little sacred. To me, the holiness of music has manifold representation, but I think it can be summed up in the sort of devotion people pay to it when they are really moved by it and it has acted profoundly upon their inward consciousness. I detect this holiness every time I find an audience leaning with such pathetic absorption and confidence upon the performance of a Kreisler, a Galli-Curci, a Dux or a Paderewski. To me, the holiness of music lies in the fact that music quickens our souls, not as an abstract, scientific or technical exercise, but as something alive and having a correspondence with something equally alive within the human heart.

Now it is children who are most easily susceptible to those things which become mysteries to human beings as they grow up. Since all of us here have been drawn into our present professions through our love of music, I am sure we are all agreed that the mystery of music is one of the loftiest in the world, and I conceive it to be your function to bring this mystery as close as may be to the perception of the new generation of the musical public which is now developing, and to bring it close to it in a way which shall preserve the holiness of music.

Since such remarkable advances have been made in classroom instruction in more than singing, so far as public school music is concerned, I feel that I have nothing to tell you about methods or purposes, and can merely assure you that the part of the world in which I work looks with the greatest satisfaction and expectation of good upon what you are accomplishing. For my own part, however, as the observer of artist and public, I have discovered that it is not really the artist, who gives, but the public, which understands, that constitutes the dynamic and the creative force in musical activity—except, of course, insofar as creative originality is the function of the artist, and creative understanding that of the public. I have discovered that an audience, in testing how well an artist knows his stuff, sometimes has a poor standard of what that stuff ought to be, and that it is prompted into the concert hall out of motives which often have little or nothing to do with the fine and abiding and peculiar thing that music is able to accomplish.

And so I will merely close my report to you by saying that I hope, in your dealings with children, you will never let music seem a detached, theoretic or purely technical disciplinary exercise, but that you will always present it in a way which leaves them no other conclusion about it than that it is spontaneous, alive, free and inexhaustible for a human being's own pleasure and joy, something which benefits you according to the devotion and the high-mindedness with which you yourself esteem it.

## THE PIANO IN THE CLASS ROOM

GEORGE H. GARTLAN, *Director of Music, New York City.*

The piano is essentially the instrument of the school. We can depend upon it to assist every musical activity. The important thing is, how shall it be used, and by whom? It is generally understood that one of the most important elements in school music is the development of artistic accomplishment through song singing. The ideal situation would be a piano in every class room where music is taught. There is a corresponding danger, however, in this ideal situation which might result easily in the over use of the instrument to the detriment of individual accomplishment.

The first thing that we have to correct is the evil of inferiority in performance. This starts in the kindergarten. (Here Mr. Gartlan demonstrated the use of the piano in accompanying songs for little children.)

The evil of the kindergarten is frequently carried into the primary grades. All children love to touch a piano, and, therefore, whenever possible they should be given this opportunity. The forward step toward this result should be the introduction of class piano lessons during school hours, and not as an extra-curricula activity when children are tired after a day's work. In the junior and the senior high schools the piano is a necessity. Here we have the difficult problem of voice and its classification. Again, we have the importance of presenting a large part of our music appreciation through the agency of instruments. No better aid can be brought to the rescue than the reproducing piano. As you well know, we are provided with a wealth of musical literature, through this agency, carefully annotated and explained. It is important that teachers be trained especially for this contribution. The pianist need not be a virtuoso, but must be sympathetic in the interpretation of the music given into his care. For many years the impression existed that music, in order to be good, must be difficult; that public school music was not good music because it was simple. This notion must be dissipated, because the outstanding characteristic of genius is simplicity. Some of the most beautiful compositions of the great masters have been written in the simplest vein. Illustrations can be chosen easily from the music of Bach, Beethoven, Mozart, Handel, Chopin, Schumann, Schubert, MacDowell, and a host of others. It would be difficult to find a more striking example of simplicity than the Pastoral Symphony from Handel's Messiah.\*

The first song that comes into the mind of one who speaks of public school music is, naturally, "The Star Spangled Banner." The pianist should memorize it. Second, see that the melody is correct. Third, that a certain amount of authority is carried in the dignity and accuracy with which the melody line and harmonization are performed.

\* Many of the following illustrations were taken from Mr. Gartlan's paper, "The Art of Accompanying as Applied to Public School Music," which was read before the National Conference in 1923.

Another practical illustration is "America the Beautiful." The average pianist merely plays the notes as they are written in the hymn tune arrangement. This is not sufficient, because such accompaniment rarely supports the voices. The pianist in this case can be a great help by learning how to fill in the harmonies which may not appear on the printed page. The style must be solid, vigorous, and majestic.

In distinction to the above we have two striking examples of school music in Massenet's "Elegie" and Poldini's "Waltzing Doll." Here the question of touch is very important. In the "Elegie" the pianist must use a legato touch, which is comparable to the sustained string tone. In the second, we have a delicate scintillating waltz movement, and the general characteristics of the music must be expressed through the staccato touch; at all times it is the apotheosis of dance music, and graceful rhythm predominates.

When we are playing piano transcriptions of orchestral scores, such as the Triumphal March from *Aida*, it is necessary that the pianist study carefully the character of the orchestration, in order to produce whatever effects are possible in a true piano style. (This was illustrated by the *Aida* march and the Prologue from *Pagliacci*.)

Another type of troublesome accompaniment is that in which the melody line of the voice does not appear. Accompanists should be sufficiently skilled to be able to combine both the melody line and the accompaniment in case there is any difficulty on the part of the class in following the independent line. (This was illustrated by Chaminade's "Summer," Bemberg's "Hindoo Chant," and Hahn's "Could My Soul with Thee be Vying.")

The pianist must be thoroughly in sympathy with the variations of tempi as given by composers and conductors. The following compositions are all in 3/4 measure, and yet how entirely different—The Star Spangled Banner, Handel's "Largo," Blue Danube Waltz. Examples could be given for the other measure signatures and similar comparisons could be drawn.

The piano is capable of so many effects that a review of some of them would be interesting. First, we have the solid crashing effects which come as the result of chords played in succession. Second, we have the singing tone produced by a melody line in the right hand and a flowing accompaniment in the left hand, so ably demonstrated by the great Chopin. The music box effect is as pleasing to children as is the arpeggio imitation of the harp. The organ tone is produced by playing in the low register of the piano a simple harmony in the hymn tune style. All these and more are capable of performance in the hands of the pianist who must realize that he has a very important mission to perform. The supervisor who enters school music without a thorough equipment starts with a handicap. Instruction must be by example, not by precept. The supervisor should serve as a model of intelligent interpretation and artistic performance.

## PROGRAM

Division of Public School Music  
State Teachers College  
Milwaukee, Wis.

## ORCHESTRA

Mr. Hugo Anhalt, Director

The Magic Flute ..... *Mozart*  
Lohengrin Prelude ..... *Wagner*  
From a Wandering Iceberg—Orchestrated by Rolland Mohlman, '30  
*MacDowell*

## STILLMAN KELLEY CHORUS

Mr. Milton Rusch, Director

My Lover is a Fisherman ..... *Strickland*  
Six Weeks Old ..... *Ferrari*  
Out of Main Street ..... *Cadman*  
Boat Song—Orchestrated by Elvira Southworth, '28..... *Abt*  
Flower of Dreams—Orchestrated by Alice Groffman, '28..... *Clokey*  
Vagabond Song ..... *Rusch*

## THE OBJECTIVES OF MUSIC IN THE SCHOOLS

DR. FRANK BAKER, *President, State Teachers College,  
Milwaukee, Wisconsin.*

The subject of my paper this afternoon is "The Objectives of Music in Education." I wish to say that I am appearing as a layman, and I want you to interpret some of the things that I shall say this afternoon in that light and with that knowledge.

There are two deficiencies in my education for which I shall never forgive those who were responsible for my early training. I refer to the total absence, during my childhood, of an opportunity to express myself, and hence to grow, in music and in art. I do not mean that these are the only or the most glaring defects in my education, but rather that they are the ones that seem to me the most unpardonable.

About ten years ago I got the bug that attacks the middle class American approaching the afternoon of life. I wanted to learn to play golf. According to rule, I purchased a large golf bag, selected and paid for an unconscionable number of sticks, and employed a professional to teach me the fine points of the game. After three years of neglect of my profession and family, I gave it up as hopeless. During the final conference with my teacher, he agreed in the conclusion that I, with the aid of my wife, had reluctantly come to the night before, but like the considerate gentleman that he was, he tried to soften the blow to my pride by suggesting the idea that I had attempted to start a new and difficult game too late in life.

After carrying this alibi around with me for several years, it was rudely shattered by the announcement of Professor Thorndike that increasing age

does not in any wise interfere with the process of learning. But thanks to the Progressive Education Movement, I found another and better alibi. I am now convinced, much to the comfort of my personal pride, that my failure to master the golf swing was due entirely to my lack of training in Dalcroze Eurhythmics. Honesty compels me to admit that there is a note of triumphant glee in the thought that, had my early training been based on the principles of Dalcroze, society might have been blessed with another Bobby Jones or Walter Hagen, instead of just another school teacher.

But bemoaning or analyzing the failures of those who probably did the very best they knew how in educating the generation to which I belong will not help us very much in educating the generations to come, and so I shall proceed to my subject. What our objectives in music education are will depend entirely on our philosophy of education. Speaking broadly, the field of the philosophy of education is occupied by two opposing camps. On the extreme right are the advocates of the content-centered school and on the extreme left are the believers of the child-centered school. Those of the right make organized courses of subject matter the determining factor in the school; those on the left demand that the growing mind and body of the child be made the determining factor. Those on the right exalt accumulated knowledge; those on the left magnify the creative capacity of the child. Those on the right pin their faith on discipline and passive obedience; those on the left encourage freedom and responsibility. In the schools controlled by those on the right, the absorption of knowledge, largely through memory, is a major part of the burden of the day; in the schools of those on the left, dynamic activity is the dominant note.

The history of music education in the schools of America is largely explained by the annals of these two schools of philosophy. The schools of America have in general been content-centered schools, hence music has been taught as a subject to be learned rather than as an experience to be lived. Music began to come into the schools of America about 1830. Dominated as they were by the spirit of Puritanism and struggling against the meagreness of a pioneer environment, it is easy to see why its advent was not welcomed by school authorities. But in spite of the administrators, the inclusion of music in the curriculum of the schools was inevitable and the outcome at the hands of the disciplinarians was just as inevitable. If music had to be taught, it had to be taught as an organized and logically arranged body of subject matter with distinct informational and disciplinary values. The idea of music as a natural and joyful experience was repugnant to the disciplinary philosophy, for the disciplinary value of anything the child did was looked upon as directly proportional to the amount of willpower required to do it, hence joyful activity had no part in the educative process.

And so while music was received into the content-centered schools reluctantly it was soon discovered that music could be reduced to abstract symbols and that the study of music by symbol could be made to have distinct disciplinary and intellectual values. Hence music came into the schools not as a rich and joyful experience, but as just another course of organized content to be learned and remembered.

I speak feelingly on this point, for the music that it was attempted to teach to me in the schools was nothing but a series of mysterious symbols having some relation to tone in singing but not having the remotest relation to my boyish interests. The sum total of years of exposure to this sort of music was a violent distaste for anything and everything connected with music, an attitude that has required years of liberal education and association with cultured people to eradicate. The love for music that I have today was obtained in spite of and not through the teaching of music in the schools.

According to the philosophy of the content-centered school, the objective of music education is to produce musicians. Music is looked upon as an achievement rather than an educative experience. As a result the performance of any form of music becomes a thing for the few, while the large mass of people are mere listeners.

It should be added that in recent years, the advocates of music in the content-centered schools have come to realize the value of music to all, and have developed the appreciative side of music. As a result the study of music has become largely a matter of listening. The aim is not to lead the child to experience music at his own level but to appreciate the productions of the masters.

Gradually the child-centered philosophy is spreading through the schools of America. Unfortunately, it is spreading more rapidly in the private schools than in the public; which I greatly regret, for I am a firm believer in the principles of the child-centered school and I want the children of the public schools to have the best that education can give. What, then, are the objectives in music education in those schools in which the needs of children are the controlling factor?

To answer this question we only need to examine the attitude of these schools toward the curriculum. What constitutes the curriculum of these schools and what is the place of subject matter in them? In the child-centered school the curriculum consists of a series of life-like experiences, out of which, as a natural outgrowth, come the skills, the knowledge, the information and the attitudes which are the direct aims in the content-centered schools. The point to be noted is that the new schools aim primarily at richness and fullness of experience rather than at knowledge. As Professor Ruff has pointed out, the teachers in these schools would have the child say not "I know" but rather "I have experienced," or, still better, "I know because I have experienced."

In these schools, then, music becomes a means of child development through self-expression, a thing to be lived rather than to be learned. The aim is not to produce musicians, but rather musically developed people. Instead of being intellectualized and analyzed and symbolized, music is to be lived and felt and expressed.

Mr. Carle Oltz, head of the Division of Music Education of the State Teachers College, expressed the objectives of music education in the schools as follows: "The objective of teaching music in the school room is to give the child a series of life-like experiences in musical expression, development of creative ability, a sensitiveness to rhythm, and a cultural understanding of

music; all of which combined will lead to a greater degree of self-expression, and in adult life will provide a background for an appreciation of the worthwhile in music."

How is this general objective to be achieved? What music experience is the child to have? How is he to express himself musically so as to lead to musical self-development?

We can answer these questions in a general way by saying that the experiences must be at the child's level and must be in harmony with his nature. It would seem obvious that a child can express himself musically only in his own way and that he can experience only those things that are in harmony with his natural tendencies.

There are six things that a child does naturally: talk and listen; imitate and dramatize; sing and play and dance; draw and paint; tear to pieces and examine; put together and build. The first two of these may be classed together as the social tendencies; the second two as the artistic and the last two as the scientific. As I look back over my own education, it seems to me that of these six tendencies only the first and the last two were given any adequate chance to develop through self-expression. As a member of a large family, there was probably adequate opportunity to talk and listen. In the environment of a large farm with hills and streams, woods and fields and animals, both wild and domestic, there was ample food for curiosity and full opportunity to construct and build. As to the second, there was doubtless much slavish imitation of elders and betters, but I cannot recall the least encouragement at creative expression through dramatics, either in the home or the school. As to artistic expression of any kind, there was none. In the atmosphere of a Puritanic home, dancing was taboo, and, as I recall, music, except in church, was looked upon as having some connection with the devil and all his works.

I have pointed out these deficiencies in my own education to indicate how we have failed in the past, both in the home and the school, to develop the natural tendencies of the child through self-expression.

The simplest form of musical expression is rhythm. One of the tragedies of education has been the neglect of rhythmic expression and this neglect is all the stranger because of the fact that the Greeks taught the world the value of rhythm in a system of education among a well rounded individual development. The Greeks valued rhythm because music was to them a large part of life. The education of the Greek youth was encompassed under two heads, music and gymnastics; and music included dancing, song, pantomime, rhythmic language—everything that had a temporal value. The Greeks lived and experienced music. The drama was recited in rhythmic forms and the heroic tales of Homer were recited to the accompaniment of the lyre. Plato maintained that man is essentially rhythmic, and Herbert Spencer devoted a chapter of his *Synthetic Philosophy* to the proof that all motion and all life are rhythmic.

In spite of the example of the Greeks and the teaching of our philosophers, we have almost wholly neglected the educative value of rhythmic action. However, in some of our child-centered schools much progress is



being made in capitalizing the natural tendency of children to express themselves rhythmically. By means of interpretative rhythms in which the children interpret simple songs through rhythmic motions, through creative rhythms in which the children first make little stories of trees and flowers and animals and then dramatize the stories in rhythmic actions, and through the translation of musical rhythms played on the piano into bodily rhythms, this tendency is developed. While rhythmic expression should begin with bodily motions, it must be carried much further in other temporal activities.

But probably the most neglected form of rhythmic expression has been the dance. The ancient Hebrews danced to the glory of God, but according to much current ethics Americans have danced only at the behest of the devil. If any one doubts that it is natural for children to dance, let him watch a group of three- or four-year-olds when the hurdy-gurdy comes along. Instinctively their bodies will sway and their feet will beat time to the rhythm of the music. The value of the dance in physical development has been little appreciated. Experts who have studied the system of physical education in vogue at West Point have ascribed the excellent physical condition and the graceful carriage of the cadets to dancing rather than to the military drill and the formal setting-up exercises.

The second way of developing the musical expression of children is through rhythmic songs. While I am probably exposing my musical ignorance in this phrase, I shall use it to define those simple songs which are essentially rhythmic, songs in which rhythm predominates over melody. Mother Goose rhymes and nursery rhymes should be recited rhythmically or sung to the children. In this we are only imitating in a small way what the Greeks carried into adult life.

Not long ago I saw a kindergarten teacher attempting to have her children sing some Mother Goose rhymes. In most of the children the sense of rhythm was pathetically weak, but my own experience with children has convinced me that any five-year old should be able to carry a rhythmic melody in any simple nursery rhyme.

The third way in which the child-centered schools attempt to develop musical expression in children is in the playing of simple instruments. When the child has developed a sense of rhythm through skipping and dancing and a sense of melody through singing, he is ready to play a simple instrument—but only the simplest. Probably the most tragic mistake made by music education aimed at the production of musicians, has been the attempt to start all children at the violin or piano level. Musically at least, children are neoprimites and should be started at the primitive level.

Satis N. Coleman, author of *Creative Music for Children*, has been a pioneer in developing the musical expression through primitive musical instruments. In her experiments with children she has led them to make their own simple instruments, beginning with the water glasses and up through the pipes of pan and marimba to the lyre and the more complex wind instruments.

Whether the time spent by the children in making these simple instruments is worth while, I shall not discuss (personally, I think it is); but that

the beginning should be made on simple instruments, at the level of the child's musical expression, is beyond question. This morning I saw a class of third grade children playing a simple melody with jingle sticks, wood blocks, triangles, bells, cymbals and wood marimba. The eagerness of the children and their apparent joy in rhythmic expression was ample evidence to me that they were not being "conditioned against music," as the psychologist would say.

The fourth way in which the child-centered schools develop musical expression is through "creative music." At the outset, let it be said that the term creative music implies much more than the mere creation of melodies to fit simple poems written by the children. It means the creation of rhythms to dramatize imaginative stories of plants and animals and even inanimate objects; it means the creation of dances to interpret songs and other simple rhymes; it means the creation of simple instruments for musical expression.

In closing I should like to discuss briefly five principles laid down by Mrs. Coleman as a guide to the experiential approach to music. The first is the principle of simplification—a principle that is greatly needed in all fields of present day education. As it applies to music, I think it has been sufficiently emphasized in my preceding statements.

The second is the principle of providing a succession of easy stages of musical development. In the old way of teaching music the symbol preceded the reality and the abstract went before the concrete performance. As music was presented to me, its alpha and omega was the abstract symbol. I am happy for my own children's sake that some teachers have found a way to give children musical experience other than by the do-re-mi path. I hope no teacher will teach my children musical notation until they have had a sufficiently rich musical experience to furnish a motive and a background for the abstract.

The third principle I shall omit, not because of its unimportance, but to conserve time.

Under the fourth, the principle of emphasis upon creative activity and constructive doing, I should like to make the suggestion that the greatest need of the world today is creative genius, in art, music and literature. I have what may seem a fantastic notion that there have been born into the world un-numbered creative geniuses in music who have lived and died inarticulate and unexpressed. There is not time to elaborate this notion or to give any evidence to support it, further than to say that the spotty outbursts of musical genius have not been due in my opinion to any peculiar hereditary or Mendelian concatenation, but rather to the fact that the men marking those spotty outbursts were born into the world with great creative capacities and met environmental factors that gave exceptional stimulus to their capacities. May we fondly hope that the development of creative musical education may produce in America those environmental factors that will produce a steady stream of creative genius in music!

The fifth principle, the integration of musical experience with other life experiences, will again take us back to the Greeks. But, before going there, let me remark that the two most needed reforms in American educa-

tion today in both schools and colleges are the needs for simplification and unification.

The ideal of Greek education was to produce the well rounded, completely balanced character. The artistic temperament of the Greek could tolerate no extremes. Moderation in all things, poise, self-control, in short a completely unified life, were the goals of Greek character. And they pursued these goals largely through musical experiences; they integrated all educative experiences in music and gymnastics.

In the Greek ideal of moderation there was no need for special periods of relaxation. The life in which there are no extremes is always relaxed. The American people live in extremes. The life of the average urban American is made up of just one thrill after another. In such an existence, the unifying and relaxing power of musical experiences is a great need. Mr. Gene Tunney may not be a great philosopher, but he showed some of the wisdom of the philosopher when he praised the value of relaxation to the athlete. We shall do well in the education of our youth if we extend the relaxing experiences of music into many phases of their lives.

I am a layman in music. I have tried to say to you some things I should like to have the schools teach my children in music; because, as I believe that as children in this American democracy they have the right to grow through expression and every phase of their natural capacities, I believe every child can sing and play some simple instrument and I believe every child can draw just as well as he can write. I think one of the great shortcomings of the schools today (and in the past) has been their failure to develop the musical artistic tendencies of the child through proper fields of expression. I am glad to say that we are making great progress in that, and I hope that we shall come to that point where we shall develop the artistic tendencies, just as much as we develop the intellectual tendencies.

## INSTRUMENTS AND INSTRUMENTAL MUSIC

RUSSELL V. MORGAN, *Director of Music, Cleveland, Ohio.*

This topic is naturally divided into two phases. I shall first discuss musical instruments and their purchase by public schools. Limited time will mean that only a few of the fundamental problems can be touched. I shall first list these problems and then briefly consider them.

1. What instruments should the school furnish?
2. In what order should instruments be purchased?
3. What quality of instrument is justified?
4. What should determine cost of individual instruments?
5. What specifications are needed to procure desired instruments?
6. What financing program will be needed?
7. How issue and protect investment in instrumental equipment?
8. What provision for repairs and replacement?

We desire complete instrumentation, but we find that most students purchase instruments of the melodic type. That immediately indicates the purchase of the non-melodic type by schools. Violin and cornet illustrate

the melodic instruments while bassoon, tuba, horn, etc., are non-melodic. This division holds for familiar instruments, but the less familiar oboe is difficult to sell to parents even though it belongs to the melodic group. School purchase then will also need to include unfamiliar instruments.

The number of each kind of instrument purchased will depend upon two things: first, the ultimate instrumentation desired, and second, the list of instruments in the hands of pupils at the moment. Having decided just what instruments are to be purchased it will be necessary to develop the order of accession, as the majority of schools will have to spread the buying of instruments over a number of years.

Any plan for the purchase of equipment is subject to variations resulting from different factors. Personality of instructor, school pride in musical organizations, and economic situation of parents are some of the factors that control the number of instruments students will purchase.

A simple formula will solve the problem of order of purchase. Outline acceptable instrumentation for bands and orchestras of sizes from the smallest group to that of the Symphony and Symphonic Band. A survey of the student musicians plus the list of instruments already owned by the school will provide the proper basis for sequence of purchase.

A poor instrument is a total loss of investment. An instrument must have perfect intonation, good tone quality, dependable workmanship and absolute adjustment of all moving parts. Less than this means discouragement for any pupil, talented or otherwise. More may mean desirable additions to the instrument but cannot be classed as essential.

Cost of an instrument must be determined by the point of maximum return. Less than good quality as stated above will mean small musical return on the investment. It is possible to pay so high (for special finish, for instance) that the line of musical return has levelled off long before the line of cost has reached its peak. Therefore, the cost must be the minimum that will secure the essential points of quality.

Do you buy instruments from the standpoint of hearsay, or from the standpoint of knowledge? I admit that we are faced with a real problem here. The music industry does not as yet agree on a standardized output. All essential details of the instrument must be clearly stated in the specifications sent out by the Purchasing Department to avoid disappointment when the product is received. Pitch must be stated (A 440) or an unscrupulous dealer may unload some old instruments built in A 435 at a lower price than reputable dealers can bid. Quality of soldering and gauge of metal as well as style and quality of case must be clearly stated.

Purchase of instruments may be financed through several plans. The best plan is purchase by the Board of Education. The next best is from the funds of individual schools, either from general income of student activities or from proceeds of an entertainment specially staged for the purpose. A third plan is open to serious question: the gift of instruments from organizations outside the school system. Schools accepting such gifts frequently discover that they are obligated to furnish musical service to the donating body. If demand for service can be kept within bounds the

situation is not bad, but all too often this obligation becomes an "Old Man of the Sea" and seriously interferes with the primary function of bands and orchestras—that of musical education. Community contacts have a social value, but too much of them will destroy the cumulative value of a well planned course of study.

Another phase of the financing program must be mentioned. The cost of complete equipment is usually too great for any school to bear at one time. This problem is solved by determining total cost and dividing it by the number of years to make an acceptable amount for each year. If you wish \$5,000.00 for equipment and can only afford \$1,000.00 a year, a five-year program of purchase is indicated. It will be necessary to allocate instruments for each year's purchase, and if this is properly done the growing instrumental ensembles will be quite well provided for. Above all, plan your financing. The Board of Education must know the ultimate cost before approving even the first year's budget.

A definite plan is needed to secure the investment in equipment. Records of assignment of each instrument must be kept, as well as some form of bond that will be legally binding upon the student receiving the instrument. An instrument will need repairs and will eventually wear out. School budgets should provide for necessary repairs for which a student is not directly responsible. Overhauling and cleaning should be provided in each case where a transfer is made from one pupil to another.

In a properly developed financial program, replacement of worn out instruments will proceed in orderly fashion. If the normal life of an instrument is 15 years, include replacement for the sixteenth year.

Now, the question of music for instrumental organizations will need some attention. Again, I have some definite points to submit for your consideration:

1. Quality of material.
2. Appeal to students.
3. Technical difficulties.
4. Use of music for
  - a. Concert,
  - b. Study,
  - c. Sight reading.
5. Use of "Standard Numbers."
6. Conductors score:
  - a. Musicianship,
  - b. Convenience for rehearsal.
7. Instrumentation (arrangement.)
8. Financing purchase of music.
9. The care of music.

Point 9 may be disposed of in a sentence. Any investment should be conserved, and it becomes important that great care be given to the housing of the music library.

Quality of material ought not need discussion, but it does. It is astonishing to discover how much music lacking in significance and musical values

appears on school programs. It takes time and trouble to discover really fine numbers, but it is an obligation on the teacher to survey the whole field and accept only the material of high quality. To do otherwise is to defeat the real aim of music education—contact with and appreciation of the best in music. After all, the cheap music is just as difficult as the simple but vital offerings of real composers.

Responsibility for this situation rests entirely with the music teaching body. Publishers are compelled to print music that sells. If the demand is for good music only, the publishing firms will be more than happy to meet it.

After selecting the best in quality we then consider its appeal to the musical understanding and psychology of the student. Boys and girls usually enjoy a better quality than they are given credit for. How much of this selection of cheap music is due to the fear of attempting interpretation of great music on the part of this teacher?

Technical difficulties must, of course, be considered. Fear enters again. Complete comprehension by the teacher is one of the principal elements in simplifying the problem of pupil mastery.

Music for use in concerts must always be significant and interesting. Be considerate of the audience—they have a right to enjoyment in attending any concert. Some material will be excellent for study, but not suitable for the concert room. The waltz is usually a tiresome thing to hear and yet every organization must have the privilege of studying a few good waltzes, from the standpoint of musical education.

Sight reading material should always consist of good music. Here it is a question of attitude rather than material. Use plenty of numbers without stopping for detailed finish. It provides the best training for clear musical comprehension.

Remember that every group should become acquainted with some of the so-called "Standard Numbers." You are probably very tired of "Poet and Peasant"; yet it comes to the young people with all the freshness it had when you first heard it. At least, let them use it for sight reading material.

Conductors' scores are published at great cost and it is deplorable that the demand is so small. Use them whenever possible. Scores have a two-fold use. The real musician uses them to gain greater clarity of musical understanding, and this is their primary purpose. However, those of us who cannot readily grasp the entire score should use them for another purpose. Any question of missing or wrong notes can be settled without the conductor leaving his desk. Every player's part is presented exactly in the full score and this obviates the necessity of running from stand to stand to discover trouble. Always use the conductor's score when available.

Beware of trick instrumentation. Full arrangement with necessary cues for small combinations is most satisfactory. The arrangement for small groups with duplicating parts for additional instruments will never provide good balance and color contrast.

Organizations need plenty of music for proper growth. Do not stint them. The Board of Education or the school must provide music just as they provide materials for the Art course. No one would consider 25c a

year for each member of chorus, band, and orchestra as excessive; yet this amount makes a good sized investment possible. Above all, organize a systematic budget for music, and business men on the Board of Education will be quick to recognize the sensible manner in which you conduct the affairs of the music department.

### SINGING IN THE SCHOOLS

ERNEST G. HESSER, *Supervisor of Music, Indianapolis, Indiana.*

The type of material appearing on the programs of high school orchestras throughout the country is a challenge to the teachers and supervisors of vocal music in our public schools. On these orchestral programs are found, in large majority, the masters—Beethoven, Bach, Haydn, Wagner, Grieg, Tschaiikowsky, Dvorak, Massenet. On the high school glee club and chorus programs—to our shame be it said—tuneful, but not musicianly, ditties by inconsequential song-writers, poorly arranged; these in largest measure, with occasional compositions of Schubert, Mendelssohn and Gounod. Oftener are found poor vocal arrangements of instrumental compositions with adapted words, as for instance Saint-Saëns "The Swan" and Beethoven's "Minuet." This carelessness in the choice of choral material may be crystallized into the justifiable accusation that vocally we are doing very little to develop the taste and musicianship of our boys and girls during those years where standards and ideals are formed for the whole of adult life.

If we face the situation squarely and impersonally, several pointed questions must arise. Shall we delegate to the instrumental teachers in our schools the privilege and responsibility of establishing musical standards of inculcating a love for music, of awakening the appreciation of all the niceties in musical performance, phrasing, balance, shading, tone-color, ensemble? Shall the next generation be instrumentally minded only, knowing little or nothing of the vast treasure of vocal music? Shall we, the guardians of the most delicate and most beautiful musical instrument, the human voice, sit by, content with the poor or at best mediocre vocal performance of our boys and girls? Our conclusion must be, "Let's face about today. Where shall we begin?"

Now, it is true that a part of the excellence of the instrumental performance in the high school is due to the fact that the orchestras and bands are made up of students who are studying with private teachers; therefore, these students are already equipped musically, in varying degrees, when they join the high school orchestra. But it is also true in many cases today that students begin their instrumental study in instrumental classes in the high school or elementary school and progress later into the orchestra, thus receiving their entire training in the public schools. Yet, I believe I am not exaggerating when I say that at the end of the four years' study, these students will have a better all-round knowledge of music and a better musical experience than those who participate in the usual chorus or glee club for the same period of time.

The vocal situation and instrumental situation in the public schools are not exactly analogous. Students entering high school have not had the benefit of private vocal instruction. But they have had in the majority of instances from six to eight years of singing in the elementary schools which, properly conducted, can be made a most fruitful period, culminating in a sound musical basis upon which the high school chorus or glee club director may build.

Let us therefore begin at the beginning—the first six grades of the elementary school. More properly speaking, let us begin with the pre-adolescent or child voice. What can we give these children that will (1) stimulate a love for music, (2) be of permanent value musically, (3) form a basis for musical growth, (4) safeguard the voice and permit of natural growth, and yet (5) be within the child's experience? Evidently, we must look to both procedure and song-material for a comprehensive solution, and to song-material first.

Song material must be tested for many qualities. (a) It must be within the child's social experience; he will not be attracted to what he does not understand; (b) it must be within his vocal range, otherwise it is not vocally safe; (c) it must be intrinsically beautiful and musicianly, which means that the verse is poetically good and suitably phrased for singing; that the mood and meter of the music is well adapted to the verse; that the words are singable, with many open vowels; that there is no awkward tonal effect, no awkward emphasis on any of the words; that the musical phrases are short enough to be sung with one breath; that the song is properly balanced; and that it provides opportunity for expressive singing. for developing an appreciation of tone-quality, tone-color, mood, balance.

This is an exacting test for song material; yet it is adequately met in many lovely songs suitable for even the first grade; for example, in "The New Year," by William Luton Wood.

Not all the songs in any one text or compilation will meet the requirements set forth above. Some will be good in one respect, some in others. Little by little the wise supervisor will gather together her material from many sources. An investigation of the fields of both folk-song and art-song will reveal gems suitable for children in every way and worthy of a place in their permanent repertory. I am using the term art-song in its broader sense, not confining it to compositions by the masters; but I should include in my material for every grade as many songs by the masters as I should find suitable.

Following is a short list of material which meets the requirements outlined above:

*From the field of folk song*

Linden Tree (folk-like) (Schubert.)

The Magyars—Hungarian Folk Tune—Lyric, P. 127—used by Liszt in Rhapsody No. 14.

Santa Lucia (Italian).

Poor Lolotte (Creole) Foresman IV, P. 88.



Massa Dear (Folk-like) (Dvorak.)

Happy Rosina (French) Foresman I, P. 27.

The Dreary North (Russian) Foresman IV, P. 54—used by Tschai-  
kowsky in 1812 Overture.

The Postilion (Russian) Foresman IV, P. 16.

*From the field of art song*

King of Kings, (Schumann) Lyric, P. 12.

Sunrise (Johnstone) Junior Songs, P. 7.

Little Pussy Willow (Johnstone) Dann I, P. 38.

Cradle Song (Brahms).

Greeting (Schubert).

Cradle (Schubert).

Music and Dancing (Johnstone) Foresman IV, P. 76.

*Hymns*

The Strife is O'er (Palestrina) Lyric, P. 173—Twelfth Century Latin  
Hymn.

Netherlands Hymn.

Crusaders Hymn.

Christmas Hymn (Practorius) Foresman I, P. 118.

Now Thank We All Our God (Cruger).

A Song for Christmas (Bach) Foresman IV, P. 127.

These lists are by no means exhaustive. In fact they afford but the smallest nucleus, merely indicating the type of material necessary if our objective shall be to establish standards to develop taste, to awaken an appreciation of and a love for the best in music.

Just a word now regarding the choice of sight-singing material if, as is true in many cases, this is to be arranged separately from the rote song material. The test of suitable range and singableness must be applied here, too. Exercises or songs incorporating awkward tonal successions or skips, in order to afford drill on certain intervals, are often poor music and should be avoided.

Now, having selected our material, the next consideration will be one of procedure. I do not mean method. I mean, rather, how shall we proceed in order to establish desirable vocal habits, correct diction, standards of tone-quality, expressive singing—the permanent values upon which a musicianly high school course may be built?

Naturally, we must begin in the first grade with definite attainments in mind. At the end of the first year it may be expected that ninety per cent of these little people shall be able to sing in tune with light, smooth, flute-like tones, shall have had experience in interpretation and phrasing; shall be able to follow their teacher in observing the most obvious changes of speed and power; and shall be able to respond physically to simple two and three part measures. From the learning of the first song, attention should also be given to enunciation and pronunciation, laying the foundation for further study of diction in the succeeding grades. Abundant opportunity to hear

beautiful, short, soft violin solos is one means of teaching the appreciation of light tone quality in the child's own singing as well as in the performance of others. Phonographic recordings of vocal selections are not recommended since adult tone quality is not a good example for little people to follow. We must remember that many children of today have become dulled to the finer things in music by the type of selections and performance so often heard over the radio and from adults in their own homes. Therefore, the schools must overemphasize the beautiful, soft, legato style of both playing and singing.

For each school year the supervisor should have in mind definite attainments with regard to all the points mentioned for first grade. His objective should be the establishing of habits: the habits of easy vocal production, of proper breathing, of good diction, of phrasing, of interpreting, of listening critically to himself. Each school year should show growth in these particulars over that of the preceding year.

Some place in this pre-adolescent period, sight-singing will claim its share of attention. Here again, if sight-singing is to be established (which is the only legitimate reason for its being introduced) the supervisor must work toward definite yearly attainments. These should include not only mechanical skill, but musicianly performance; for in addition to the development of skill, sight-reading can be used to develop the sense of pitch. Consistent testing for pitch at the close of each exercise (and also each song) will gradually develop in the child mind the consciousness that no musical exercise is well sung if out of tune. Testing for pitch reacts also upon tone quality, for a large per cent of flatting is due to the forcing or straining of the voice.

Two part singing is also usually developed before adolescence. Here the problem of proper tonal balance presents itself. How many of us can recall schools where both sopranos and altos seemingly vied with one another to drown out the other voice, where there was no thought of a blending of voices, no thought of balance to make a perfect harmonious whole, no ideal of beautiful tone, no listening for the other voices to find out if the parts were in tune with one another—only harsh, discordant, blatant, competition? This of course is not music and must be corrected wherever found.

Let me quote an old English rhyme which bears on this subject:

"Ye little youths and maidens neat,  
We want your voices light and sweet;  
Your study to the descant bring  
The only part that you should sing."

Much singing of sustained two part chords from dictation, with due attention to tone-quality and balance, asking for criticisms from the pupils, is helpful; as is also the reading of short, easy phrases, always both parts simultaneously. Through it all the feeling for tonal balance must be cultivated and easy vocal production must be stressed. Here again the hearing of good ensemble singing is helpful in correcting the children's attitude toward part-singing and in awakening the ideal of concord and harmony.

At the end of the sixth year, or, physiologically speaking, just before the beginning of the adolescent period, a noticeable growth in tone power should be evident, an unforced fullness and brilliance (especially in the boys' voices) which is the legitimate result of physical growth. Some music educators have failed to capitalize this beautiful tone quality, insisting still on the soft, hushed tone of the first grade child. This repression is unnatural and the resultant tone is breathy, lifeless and colorless. If allowed to sing naturally, pupils of this age love to sing and are capable of beautiful results.

So far I have been speaking only of the daily music lesson in the classroom. But there is another music activity found in at least one school system in Indiana which augments and supplements the classroom work in a most desirable way. I mean weekly chorus groups in the elementary schools. In the city which I am using as an illustration, every school has at least one chorus, many of them three or four, the largest buildings of 32 rooms or thereabouts as many as eight or ten. The primary classes form one group; the intermediate classes another; departmental grades (7th and 8th) still another. These groups meet every week for a period of thirty minutes and sing together with piano accompaniment. Some one of the building teachers directs. Musically speaking, this chorus period is invaluable. It makes it possible to vitalize experience of large group singing; it enables the director to reach and affect many pupils at one time; it gives added opportunity to enlarge the repertoire of each individual child and to put into practice the ideals of tone-quality and interpretation stressed in the class room work. It is surprising that not more school systems have availed themselves of this opportunity.

The next period in the pupil's vocal development which should receive special attention is that of adolescence. Here, again, song material should be selected with great care.

With the dearth in the past of material for either boys or girls of this age, it is no wonder that many voices were hopelessly strained, and that the young people grew to adulthood with the conviction that "The Lost Chord" was the very highest type of musical composition. But today, though there is still a demand for more good material, the crying need has been partially met. Conscientious thought has been given the matter with the result that many good things have been composed or suitably arranged for students of this period.

I should base my selection of song material for this age on the following requirements:

The number must be worthy, both musically and poetically, of becoming a part of the students' permanent repertory. More and more we must give our boys and girls during this impressionable age those finer things which will remain a source of joy and beauty throughout their whole life. This should include jolly, happy numbers, though worthy numbers of that type are more difficult to find than serious ones. The school music period is too short to fritter away on poor or even mediocre material, and one of our objectives is to develop the students' musical taste.

If part songs are used, the arrangements must be harmonically correct and musically pleasing and the vocal range must be right for each part. The numbers should be purely vocal—vocal arrangements of instrumental selections should be taboo. The numbers should be varied in style and character representing the different schools of vocal music and as many of the great choral composers as possible. Good arrangements of folk-songs should also be included. The use of such material develops taste and awakens an appreciation for what is musically good.

"Well," I hear you say, "it can't be done. The boys can't sing any part when their voices are changing." They cannot sing an adult bass or tenor part, to be sure; and their performance will not always measure up to concert standard, I grant you. But in every class including adolescents there will be some boys whose voices have become stabilized enough to have a range of a few tones, and the others will gradually develop. Among the good soprano-alto-bass arrangements now published will be found numbers of intrinsic worth which may be used with good effect by seventh and eighth grade or junior high school groups.

There is also a question in the minds of some as to the desirability of having boys sing while their voices are in the stage of transition. No harm can result, I believe, from their singing through the entire period of change, if the instructor is informed concerning boys' vocal development and is careful to guard against straining the voice. Boys' voices must be carefully watched. As soon as the upper tones are produced with difficulty or a huskiness is apparent in the lower tones, the boy should be placed on a lower part or at least told not to sing the high notes. Care must also be taken that the boy-voice is not forced too low. Ease in singing a part is a good indication that the boy is properly placed; strain is an indication that his vocal powers are not equal to the part he is attempting.

Some years ago it was the writer's happy privilege to observe Sir Frederick Bridge, choirmaster of Westminster Abbey, at work with his boy choir and to confer with him regarding the training of boys' voices. It was his practice, so he stated, to allow the boys to sing during the whole period of change, so long as singing did not cause discomfort or peril. When the voice began to drop, the boy was assigned to a lower part and in most cases did not cease singing at any time during the changing process. As evidence that this practice was not harmful, Sir Frederick remarked that his adult choir was composed of men who had been boy sopranos and boy altos and who had not ceased singing during any period of their growth.

Though the girl voice does not change so radically as the boy voice, it should be carefully watched to avoid forcing it beyond its range or strength.

In our American schools the age of adolescence is often vocally a period of loss. This is unnecessary. The vocal habits of diction, phrasing, etc., spoken of in the discussion of the pre-adolescent problem, need not be lost, and the development of the voice can be materially assisted through judicious exercise, sustained chord drills in three parts, vocalises within the proper range but never to the point of fatigue. The interest in music can be sustained

through the choice of appealing, beautiful music for both class room work and chorus.

All the requirements stated for material for the foregoing period must also be met in the choice of material for high school choral groups. Permit me to call them to mind:

(1) The selections must be worthy, musically and poetically, of becoming a part of the student's permanent repertory.

(a) The arrangements of part songs must be harmonically correct and musically pleasing and the vocal range must be right for each part.

(3) The numbers should be purely vocal. Vocal arrangements of instrumental selections should be taboo.

(4) The numbers should be varied in style and character, representing the different schools of vocal music and as many of the great choral composers as possible. Good arrangements of folk songs should also be included. The use of such material develops taste and awakens an appreciation for what is musically good.

I feel strongly that the music period in all schools should be devoted to educating and developing, not to entertaining the boys and girls. When we as music educators make the demand that music shall have the same credit granted other subjects, we must measure our accomplishments by theirs. No conscientious teacher of English would devote her time and the time of her pupils to the teaching or reading of doggerel or verse from the pen of the "Bard of Alamo" or the sentimental stories running as serials in some of the daily newspapers. So why should the music department feel called upon to sing the popular songs or catchy insipid creations from the pens (I speak advisedly, for neither head nor heart has had a part in the process) of inconsequential music writers?

Thousands of songs and choruses are available for high school use—all the more reason why the greatest care should be taken to find the best. I should like to read you just a short list of the recommendations of outstanding music directors and their reasons for choosing these particular numbers:

#### SUGGESTED SELECTIONS FOR MIXED CHORUS IN HIGH SCHOOL

"Oh, Ever Faithful God"—Bach (Oxford Press; Bach's Extended Chorales No. 3, closing number of Church Contata No. 24). Every high school student should have an opportunity to become familiar with this type of music. It is Bach at his best.

"Requiem"—Granville Bantock (Novello).

"A Legend"—Tschaikowsky—English version by Nathan Dole. (Melody in all parts. Appeals to boys and girls).

"Carol of the Russian Children"—Arr. by Gaul (G. Schirmer No. 6770). Dramatic without taxing voices; unusual variety in mood.

"Fierce Raged the Tempest"—Candlyn (Novello).

"The Challenge of Thor" from King Olaf—Edward Elgar (Novello).

"Adoramus Te (A Cappella in Latin)—Palestrina (G. Schirmer). No range problem; thoroughly vocal; great inspiration; should be sung in

Latin; the very vowel quantity and quality a part of their old music. To change the vowel through translation is almost as bad as changing the notes. Early Italian.

#### SUGGESTED SELECTIONS FOR GIRLS GLEE CLUB IN HIGH SCHOOL

"The Snow"—Edward Elgar (Novello).

"Night Song"—Joseph W. Clokey (C. C. Birchard).

"In These Delightful Pleasant Groves"—Henry Purcell (Novello). Purely vocal. Good text.

"Summer Wind" (A Cappella)—MacDowell (A. P. Schmidt).

"Lift Thine Eyes," from Elijah—Mendelssohn (A Cappella). Music conceived for the medium of women's voices. Not an arrangement. A good text. Contemporary or at least modern expression which should be exploited, other things being equal.

#### SUGGESTED SELECTIONS FOR BOYS GLEE CLUB IN HIGH SCHOOL

"Grant Us To Do With Zeal"—Bach (E. C. Schirmer, Boston).

"Lure, Falconer, Lure" (A Cappella)—Bennett (G. Ricordi).

"Now Let Every Tongue"—Bach (E. C. Schirmer).

"Lo, How a Rose"—Praetorius (Schirmer).

"The Drum"—Gibson (Schirmer). Purely vocal. Good text.

You will have noticed in this list several a cappella numbers. One director, who uses only a cappella selections for his high school work, wrote: "The many soul-reading experiences in music are possible only in the perfect intonation and balance of a cappella singing. Only then does it become the spiritual thing it is capable of."

I wish we might stress this type of singing more in our high schools. For sheer tonal beauty it has no equal. True, it makes greater demands on musicianship; but should we withhold any treasure from our students simply because it means greater growth for them? Is that not rather the very reason we should acquaint them with it?

The greatest problem in singing a cappella music is the problem of true intonation. With a selective group, and every glee club should be a selective group with definite musical requirements for entrance including the ability to sing in tune, the problem is not so great as it might seem at first glance.

I wish to say a few words also regarding the latest development in high school vocal work, the high school voice class. This offers training for the post-adolescent or adult voice. Such class training has passed the experimental stage and has become a regular part of the high school music course in a considerable number of our American cities, notably Rochester, Detroit, and Tulsa.

The results from these classes are very satisfactory. With a competent teacher in charge, real voice training can be given and talent discovered and fostered. There is every evidence that in the near future high school voice classes will be found to be as essential as high school instrumental classes.

In conclusion, I have for you a piece of good news bearing directly on the subject of this paper. It is the fact that the Committee on Vocal Affairs

of the Music Supervisors National Conference is conducting research along the lines of procedure and suitable material for vocal work in the public schools. The following sub-committees have been appointed: (1) on "Singing during Pre-adolescence"; (2) on "Singing during Adolescence"; (3) on "Singing of Post-Adolescents (High School Voice Classes)"; on "Senior High School Assembly Singing."

The findings of this committee will be made public at the next meeting of the Music Supervisors National Conference in Chicago in the Spring of 1930. Meanwhile, from time to time, articles and data pertinent to the subject of singing in the schools will be included in the Department of Vocal Music of the *Music Supervisors Journal*.

It is the hope of the Committee on Vocal Affairs that its work may be found practical and that it may pave the way for a higher standard and for musicianly achievement in public school singing.

### PHONETICS IN SINGING

ALFRED HILES BERGEN, *Director, Lyric Male Chorus, Milwaukee, Wisconsin*

The subject of phonetics to be studied from the viewpoint of conversation or public speaking is covered very thoroughly by both dictionaries and encyclopedias. There are also many books upon the subject. In this science those sounds which are most pleasant to the ear, as well as those less so, are analyzed in detail. In one dictionary after another comes the assertion that there are from thirty-six to forty vowels or vowel sounds in the English language; and here before me in the International Dictionary, shortly after this statement is another—That there are twelve different ways of pronouncing the vowel "a," two different ways for the vowel "e," six different ways for the vowel "i," thirteen different ways for the vowel "o," eight different ways for the vowel "u." The sum total of these is fifty, not thirty-six or forty. This is just one glaringly misleading statement. There are many others, but this one fact alone should make it perfectly obvious to a student of singing that the majority of these sounds cannot be musical. The object of this paper is not necessarily to find fault with the dictionary, the purpose of which is principally to tell us the meaning of words; but it is to prove conclusively that an artist cannot utilize at the most more than half of the material. If we cannot sing a language better than we speak it, then let us not sing at all.

A system of phonetics applicable to singing should naturally evolve itself from a purely musical standpoint. Whether the interpretive expression is to be hate, love, humor, pathos or heroism, it should be pleasant to listen to. A process of elimination of unmusical sounds and the substitution of more musical ones in place of them is one of most interesting possibilities. The average singer judges his own voice by hearing it as it comes from the mouth; in other words, it is an intensely close-up impression. It seems never to dawn on some individuals that the tonal impression of a voice must necessarily change as the vibrations go through the air. It might, therefore, be said then that the Art of Singing is very much the same as

impressionistic painting. A sound at different distances from the point of emission will be different.

Any system of pedagogy in this great art which through an applied mechanical process of voice production hinders or interferes with the exploitation of personality, interpretative ability and enunciation must naturally be a waste of time and energy. The fundamental musical value of a human voice is in those sounds which, when produced, form tones of varying quality and color, good, bad or indifferent. It is not our purpose to find fault with various publications upon the subject of phonetics, but it is our purpose to assert that all unmusical sounds in the category of those possible to produce by the human voice should be eliminated so far as is possible or practical.

In the study of various sections of this paper it will be perceived that far from indulging in thousands of phonetic whims and fancies, the actual vowel sounds used in singing are reduced to approximately one-quarter of those used in speaking, consonants proportionately speaking. There is also consideration given to surds (unsingable consonants) and diphthongs.

Faultless diction in singing reduces the possibility of bad tone production to an almost negligible quantity. It is the purpose of the author to help young singers, choir and choral conductors to overcome many of the minor and in some degree greater faults of singers, whether in ensemble or solo work.

Let us remember, too, that while distinct articulation is not necessarily artistic singing, at the same time it demands artistic enunciation and diction. These should be accomplished to such a degree of perfection as to eliminate all sense of stereotyped technicality.

I doubt that there is an original idea in this paper, but I do believe it is the first time that the material has been arranged upon a scientific basis.

### VOWELS

In discussing various vowels to be used in singing, it must be remembered that each and every one of them is capable of various tonal shadings graduating from light to dark tone. Thus, when we refer to the vowel "ah," it might be comparable to the color brown; as to the shade of brown employed, that would quite naturally be up to the artistic sense of the individual. There are ten fundamental vowel sounds to be used in singing and any deviation from them will undoubtedly be productive of something other than a musical tone by the human voice. They are as follows:

- No. 1—aw—as in song.
- No. 2—ah—as the a in father.
- No. 3—aa—as the a in fat.
- No. 4—eh—as the e in met.
- No. 5—a—as the a in fate (not a diphthong).
- No. 6—ih—as the i in this.
- No. 7—e—as the double ee in meet.
- No. 8—oh—as the o in hope.
- No. 9—oo—as the oo in stoop.
- No. 10—oo—as the oo in foot.



The matter of distinction between any of the above vowels which are closely related is purely a matter of ear training. There are many individuals who invariably sing No. 1, "aw" instead of "ah" No. 2. It will be noticed that many of these sounds are spelled differently in different words, for instance, No. 4, "eh" has the same sound in the "a" of the word "Senate" as it has in the "e" of met. The reader must realize that we are not analyzing pronunciation but enunciation. It is, therefore, the author's purpose to refer principally to those actual sounds that are embodied in the enunciation of a word. The arguments pro and con relative to pronunciation are left entirely to academic authority, so that from now on the author will refer to vowel sounds by number, rather than by various letters of the alphabet which are thrown together to spell out any particular vowel sound.

There are two stumbling blocks in these ten vowels, namely, long "a," No. 5, and long "o," No. 8. It is doubtful in the author's opinion whether there is a vanishing sound or an actual sound, but in singing there is no doubt. There should be no vanishing sound at any time. It is either there or it is not; thus, the word "fate" has a long "a" without any sound of long "e" at the end of it while in the word "day" this vowel decidedly becomes a diphthong and should be sung "da" (No. 5) and "eh" (No. 6). In the case of the vowel "o," a clever artist will never evolve it to a diphthong such as o-oo. These fine points are the things which require intensive practice both in enunciation and ear training.

All sounds of "eh" and "er" must be thrown into the discard. The first is a grunt and the second a throaty sound; neither can possibly be musical if we enunciate them in singing as we do in speaking. Thus the word "Mother," unless changed a bit phonetically, would be anything but beautiful even though we would so wish it. In place of all sounds of "eh" and "er" which occur in ordinary conversation we will substitute a fairly dark "ah" (No. 2). In the application of this rule one must be careful to exaggerate syllable accent, otherwise the application of the rule would make the word sound ridiculously affected.

So much for vowel sounds and let us not forget that in the future we shall refer to them numerically.

#### CONSONANTS

We have two types of consonants to consider, those which we can sing and those which we cannot sing but which of necessity must be considered. Those which we cannot sing are principally labials and surds. This latter group we will treat separately. By the singable consonants we mean those which employ the vocal cords in their enunciation; they are as follows:

M  
N  
NG  
L  
V  
Z  
TH (Hard)  
R  
J

The first three are intensely singable. The writer knows of no influence in the human voice which can lend so much color and beauty in the enunciation of any language as these three. Whether they are overdone or not is naturally a question of interpretive individuality, but certain it is that they must be there. "L" is a nemesis to the average American, for we are prone to enunciate it with the middle of the tongue rather than the front of the tongue. "R" is the other nemesis. While we can forgive a man like George Ade for calling down the wrath of the Almighty upon those who adopt the affectation of rolling their r's, we must bear in mind that he is an authority upon slang but not necessarily upon singing. We must admit that the rolling of an "r" in conversation is rather affected unless we are able to do it as an Englishman does. He would roll the "r" after a consonant such as in the word "tree" or between two vowels as in the word "comparable," but if it finished a word and in doing so followed a vowel, he would either not sound the "r" at all, as in the word "star" which he would enunciate "stah," or he would change it to an "ah," as he does in the word "acre" or "hear" which he enunciates "heyah." In singing, every fine artist that this author has ever heard rolls every "r." There is a logical reason for doing so. If one rolls an "r," whatever is before or after is more apt to be forward in the mouth since the rolling is done with the tip of the tongue at the gum line of the upper teeth. There are many voice teachers who would make the upper teeth the focal point of deflection for every vowel sound; but they are fakirs, since physiologically it is practically an impossibility. It will be found by a student of singing that "r" is most easily rolled after a consonant. It requires, however, a certain technical dexterity in rolling it after vowel sounds; thus in the words "tree," "great," "crank," "thrush," "sprung," "frank," "pray," etc., it will be found that "r" is easily rolled but that in such words as "star," "tar," "marvel," "airy," "steer," and "thirsty," it is considerably more difficult to roll the "r" without it sounding affected but it can be done by persistent practice. The author would suggest that any curiosity regarding the value of rolled "r's" be satisfied by listening to any phonograph records by any of the finer artists, notably Martinelli, Caruso, Ruffo, Gianinni, Schumann-Heink, Charles Thomas, Werrenrath, etc.

#### SURDS AND LABIALS

A surd is a sound in enunciation which does not employ the vocal cords, such as f, p, s, k, t, soft th, etc. This does not necessarily imply that they should be discarded. On the contrary, since they do not employ a vocal vibration, it is all the more necessary to be careful with their use. This develops in a timing sense rather than a deliberate effort to rob a vowel sound or a consonant of its musical value.

The labials b and d invariably take care of themselves and are quite naturally completed by some vowel sound. A true artist, however, is very cautious to finish any consonant when it is possible to complete it without the aid of a final vowel sound. Thus, the word "man" should be sung "ma-(No. 3) -n," not "ma (No. 3) -nuh"; while the word "land" must finish with a vowel sound and the "d" is enunciated with the tabooed "uh" in sing-

ing. Gutturals that end a word are generally completed by this same sound. Thus the word "drag" becomes "dra (No. 3) guh," but there is no excuse for singing "laugh" as "la (No. 3)—broad—fuh"—the "f" should have no vowel sound following it. Thus it is easily discerned that we are approaching some points of fine distinction. There may be difference of opinion, there may be times from a dramatic standpoint where a singer might legitimately follow a surd with a vowel; but generally speaking the scientific basis still holds good and an artist would not do it.

Surds are mighty effective tools in the hands of an artist but the average singer and choral director take no cognizance of them. This is one of the most apparent reasons for the lack of fine diction in chorus singing. There is no excuse for the enunciation of a chorus not being just as distinct and artistic as that of an individual, and if it not so it is generally because the director is either too lazy to work things out in detail or he does not know.

### DIPHTHONGS

One of the most notable crudities in the singing performance today is the enunciation of diphthongs. There is a very simple rule applicable to the singing of diphthongs but it seems that many directors and singers pay little or no attention to it. As a consequence, much valuable musical quality of tone is lost. The rule is to hold the open vowel and slight the closed one. If this is not easily understood let us state it this way: Hold the first vowel and just touch the second, except when the first vowel is e or oo, in which case the rule should be reversed. Thus the word "my" should be enunciated "mah" (No. 2); "e" (No. 7) should be enunciated very quickly and the "oo" (No. 9) prolonged. This rule or generality is infallible and when deviated from develops a dialect.

### DIRECTING

There is probably no branch of musical endeavor in which the charlatan musician is so completely at home as in the field of conducting the ensemble musical performance—let it be orchestra, chorus, oratorio, or opera. We invariably find the more conscientious and accomplished individuals in the field of the symphony or opera. But when it comes to chorus or oratorio we find the supreme essence of mediocrity.

If the performance is ordinarily good there is maintained a cheerful hope for the future. If, as is often the case, it is poor or even bad, how easily may the director excuse it with the apparently plausible excuse, "poor material."

Nearly always upheld by his chorus, who are sometimes ridiculously handicapped by the false idea that loyalty means support, regardless of the quality of inherent musicianship the conductor or director may possess, and abetted by the attitude of the home town critics of the press, who quite naturally would rather encourage than discourage the valiant attempts of local songsters, he manages to perpetuate outrage upon outrage in the name of good music, maintaining the while that turbulent or calm attitude which, when reinforced by a sublime conceit, is ample insurance for the permanency of his job.

The surest gauge of a director's ability is the growth or decline of the public interest and the box office receipts. The public quite naturally wants to support all local musical activities with both enthusiasm and money, but They cannot be expected to stand up long under countless repetitions of mediocre musical barrages. So it is easily possible to keep tab on progress by the box office and the number of people attending.

When the beloved citizens of a community continually buy tickets and then are too busy to attend the performance,—look out! The conductor or director is not making good.

Of course, quite often there are extenuating circumstances, such as poor business management and lack of hearty cooperation by various officers, but since such management and officers are subject to change every year or two and such extenuating circumstances can be easily overcome by one mighty virtue called patience.

Therefore it is quite natural to assume that a conductor or director who has not been able to show at least an even financial break and some fine artistic performance at the end of a period of five years, should be dismissed, no matter how much personal charm he may have.

The ever ready excuse of poor material at the end of such a period of time is positive proof of a lack of ability; for a well trained director by that time, if he be conscientious and a willing worker, can change most bad or mediocre material into good material. The small proportion that remains bad or mediocre should be gotten rid of. Let us admit that this latter task is a rather painful predicament; so is surgery; the patient's (chorus or orchestra) very life may be saved by it. So it quite naturally follows that a good director must be a fine surgeon. He will try to heal the infection but if it refuses to respond to treatment he will obey the biblical injunction that "If thy right hand offend thee cut it off and cast it from thee, for it is better that thy right hand should perish than that thy whole body should perish." It is better to fire a bad voice which refuses to respond to suggestion for improvement than to have the work of an entire chorus ruined by it.

In defense of a good many directors it is only fair to remark that there are some choruses or small orchestras, in fact a good many, which no one could possibly direct, due principally to the obstinacy and petty jealousies of the members themselves, or, perhaps, to the fact that the destinies of the organization are controlled too completely by a small minority. However, in such instances as these a director may always gracefully resign and it is better to do so than to continue fighting against such nerve wracking odds and accomplish nothing for either the ensemble or himself.

The inherent qualities necessary for accomplished directing are as decidedly talents as the ability to sing or play an instrument or paint a picture. It could easily be deduced that many talents amalgamate and become one. But they must be there and then developed. Natural talents are most assuredly an asset, but undeveloped they are worthless. There are certain technicalities which must be mastered completely, especially so in the field of singing, because the person who plays an instrument well enough to occupy his place in an orchestra is invariably a better musician than a singer. And

since this discourse is primarily about choral work we will in the future assume always that we are referring to the chorus director. Some qualifications he must have naturally; others he must acquire.

Technical practice in abundance must go hand in hand with these qualifications. First he must have a finely trained harmonic sense (ear). Perfect pitch is rather too much to expect and very often is a hindrance rather than an asset to fine artistry; but the harmonic ear can and should be constantly developed. Second, he must have a fair knowledge of harmony—enough, at least, to perceive quickly the mistakes of publishers, which are plentiful. Then, too, he may find that by switching voices (not harmonic relationships) here and there he may be able more easily to overcome obstacles. Third, he must have a decidedly developed and trained sense of both tempo and rhythm (they are not the same). Fourth, he must have a cultivated taste for poetry in order to balance the lyrical phrasing with musical phrasing, and be able through this cultivation to abandon one for the other when interpretive ideas demand it.

He must have original ideas of interpretive values, and should be able to explain them lucidly to even dull intellects. He should be able to illustrate his contentions with his own voice—if not by his singing voice, at least by his speaking voice.

He should have a technical working knowledge of the laws governing articulation and enunciation. He should realize most fully that distinct enunciation does not necessarily imply artistic enunciation.

Histrionic ability (appearance, stage deportment and actions) must be one of primary importance and study. Many choral performances are ruined by the acrobatics of a director or his absolutely insipid attitude so that attention of the audience is attracted to himself in such degree that they are chiefly busied in watching him instead of listening to the music. There is no excuse for a director not fitting his own physical personality to the interpretive idea underlying the musical composition he is conducting without intruding with a host of eccentricities.

He should be fairly clever in the disposition of his chorus, being careful not to have awkward people in the front row. This, of course, necessitates tact and a trifle of diplomacy.

Last, but of momentous importance, he should know how to beat time gracefully and correctly. The idiosyncrasy of many choral directors to split beats of a given tempo, and in some instances endeavoring and succeeding in beating every note to be sung, is inexcusable. This vicious habit is the cause for most of the physical awkwardness on his part and the choppy musical awkwardness of his chorus. It is a habit born of conceit. Such an individual refuses to give anyone credit for having any rhythmical sense whatsoever. There may arise an extenuating circumstance which might impose a split beat, but when it does appear it should be split in the same direction as the natural beat, and not down. The only down beat from a director's baton should be for the first beat in the measure, and never at any other time.

Furthermore, the contention that you can convey everything in the artistry of swinging with a baton is a tragically misleading one. Witness the trials

and tribulations so apparent for both director and musician when a symphony orchestra is engaged to play the accompaniments. A director has no business employing a symphony orchestra unless he has stamina enough to do one of two things: Study the orchestration and know the entrance of the different sections, or else throw himself upon their mercy (which, perhaps, is the wisest thing to do unless he has mastered his score as completely as he has the chorus parts) and conduct from the vocal score.

Here are a few suggestions for conductors from a histrionic standpoint, and it would pay remarkable dividends to practice them before a set of mirrors where one may observe the back and side of the body as well as the front:

1. Never rap with the baton on the music rack for attention at a performance. If your chorus respects you they will be at attention when you face them.

2. A signal for rising should be devised, which the audience cannot observe; the same for being seated.

3. Use your right hand for beating time correctly; your left for signals regarding consonants and diphthongs; the baton for attacks and releases.

4. Never bend the body nor the head forward under any circumstances. From the audience viewpoint it bespeaks awkwardness.

5. Full sweeping gestures for forte effects; vigorous for dramatic; half as much for mezzo forte; short and even gestures for pianissimo.

6. Never allow the feet to be apart, sideways. One or the other may be slightly forward.

7. Never allow your gestures to be so wide in any direction that you cannot easily see your right hand without turning or lifting your head. Develop, above all things, a firm, decided yet graceful down beat. On the other hand, no matter what the interpretive idea is—humorous, dramatic, patriotic, or sad—never allow your gestures or the carriage of your body to be effeminate in the slightest. Never allow your body to beat time unless by a slight swing of the shoulders you should help the interpretive, and then only for humorous songs such as negro spirituals, or compositions of extremely light character.

8. Study your body. Are you fleshy (fat)? If so, don't ever throw your head back, because it puts numerous wrinkles in your neck which are cutely funny to the audience. Have you a large waist line? If so, don't stand, when relaxing between numbers, so that the audience gets a profile of it.

9. If you are extremely tall, six feet or more, don't sweep too widely with your arms. If short, say five feet to five-six, go as far as you care to with sweeping gestures.

10. Your stage entrance should be deliberate. Walk briskly with a natural stride to the conductor's stand and there acknowledge your applause.

Rhythm should be beat with the geometric definition of a straight line in mind—the shortest distance between two points. It is time well spent to practice these beats at various speeds of tempo until they become perfectly natural. Another wise thing to remember is that the baton should be held so that the hand end is concealed by the hand; if the end protrudes there will be a bit of awkwardness.

The elbows should not touch the body, but on the other hand they should never be allowed to stick out awkwardly; the audience and chorus might imagine you as a very efficient first class waiter from some ritzy hotel.

### CONCERT

Milwaukee Grade School Groups

All-City Grade School Band

Joseph Skornicka, Director

College Boy March ..... *Bennet*  
 Allegretto, Second Symphony ..... *Beethoven*

Seventh and Eighth Grade Festival Chorus

Herman F. Smith, Director

Gladys Evans and Lydia Leuch, Accompanists

Psalm of Peace ..... *Grieg*  
 Wind of the Sea ..... *Johns*  
 Like as a Father ..... *Cherubini*

All-City Grade School Band

Olympia Overture ..... *Holmes*  
 Melodent ..... *van der Cook*

Seventh Grade Chorus

Morning Hymn ..... *Weber*  
 Boating Song ..... *Italian Folk Song*  
 On the Ling ..... *French Folk Song*  
 The Humming Bird ..... *Tyrolean Folk Song*  
 River, River ..... *Chilean Folk Song*  
 Father, Come to Me ..... *Cherubini*

All-City Grade School Orchestra

Anna Johannsen, Director

Petite Suite de Ballet ..... *Gluck*  
 Hunting Song ..... *Lazarus*

Eighth Grade Chorus

Hark, Hark, the Lark ..... *Schubert*  
 Bendemeer's Stream ..... *Irish Melody*  
 The Sandman ..... *Brahms*  
 A Morning Gallop ..... *Saint-Saëns*

All-City Grade School Orchestra

Fairy Tales ..... *Komzak*  
 Wedding March, Midsummer Night's Dream ..... *Mendelssohn*

Combined Chorus

Arise, Oh Soul ..... *Tschaikowsky*  
 O for the Wings of a Dove ..... *Mendelssohn*  
 Glorious Forever ..... *Rachmaninoff*

**PROGRAM**

Negro Folk Songs  
Lincoln High School Choir  
Evansville, Indiana  
W. F. Cooper, Director

Swing Low, Sweet Chariot (Transcription by N. Clarke)  
Water Boy (Negro Convict Camp Song)  
That Mighty Day (Spiritual)  
Deep River (Transcription)

**EQUALIZATION OF OPPORTUNITY FOR THE  
AMERICAN CHILD**

GERALD F. BUSCH, *Assistant State Superintendent of Public Instruction,  
Lansing, Michigan.*

The things I am going to say to you in the next twenty minutes or half an hour are things that have been said a thousand times. My only excuse is that perhaps they may impress themselves upon your minds in just a little different fashion.

If I should take a text this morning, I think I would take my text from one of our greatest Democrats, Jefferson, who said late in life, "A system of general instruction which shall reach every class of our citizens from the richest to the poorest, as it was the earliest so it will be the latest of all public concerns in which I shall permit myself to take an interest." A system of general education which shall reach the richest of our citizens as well as the poorest.

In this democracy of ours we are confronted with the great problem of what trend our education shall take. That was no problem in ancient Rome. There the child belonged to the State, and his education from the cradle to the grade consisted entirely in preparing himself for the service of the State.

We in America today are not quite sure just exactly what our education shall prepare our folks for. We have gotten the notion somehow or other we ought to prepare boys and girls for constructive, helpful citizenship in a democracy. But just what is our democracy? Democracy is not simply a system of government; democracy is not a social condition. I believe that democracy is the condition of expecting great things from common, ordinary folks; and our democracy must inevitably consist in expecting great things from just common, ordinary boys and girls; and what right have we in America today to expect great things from common boys and girls when equality of opportunity is but a myth and a dream?

We are conscious of the fact that there are boys and girls who do not have the same opportunity that other boys and girls have, but one or two pertinent things I would like to point out.

Our last census revealed the fact that there are in America today about 5,000,000 illiterates; and, mind you, that 5,000,000 does not include men and



women and boys and girls with only the most meager sort of education—that 5,000,000 includes only those who simply cannot read or write.

Our rural population comprises a little less than one-half of our entire population, and yet that rural group comprising less than half our population contributed over 3,000,000 of those 5,000,000 illiterates; in other words, less than one-half of our population, a separate and a several group of folks, govern three-fifths of all our illiterates. It is simple mathematics to say that a boy or a girl growing up in a rural section stands four times the chance of being an illiterate that he would if he were to be reared in our cities. His chances of receiving an education are only one in four as compared to those having better opportunity.

Our schools are not the only means of reaching our rural folk. Hospitalization, library facilities, our churches, have all failed to reach this half of our people.

In 1927, the American Library Association said definitely that 83 per cent of all the rural population in America have no library facilities at all. In that same year, out of 3,065 counties in the United States, 1,135 had no library facilities at all. In 32 of the poorest states in the Union there were only 223 tax supported libraries in existence. And it is in a condition such as this, of poor schooling, poor library facilities, no hospitals, inadequate churches, that we are looking to the common ordinary folks of America to give America a great future.

From ten to twelve million children in America today, if they are to attend school at all, must attend one and two room rural schools. Some one has characterized the rural school as a little house, with a little ground, with a little equipment, where a little teacher for a little while teaches little children little things. I just wonder if there is not an amount of truth in that terse characterization of rural education! It is a little house; there is, too, but a little ground; the teacher so many, many times is there for but a little while, and for so many years they have been teaching these little children such terribly little things.

In the last twenty-five years the most outstanding development in our American education has been the revision of our curriculum. The revision of our curriculum has consisted almost entirely in an enrichment of the curriculum. I have never had that enrichment of our curriculum impressed upon me so much as within the last week or two. A foreign community over on the east side of Michigan was about to establish what would be, in effect, a foreign school. It was to be a school adapted, as they thought, to the needs of the children of that particular nationality. But we have some departmental regulations, and so they submitted to our department an outline of their course of study as they had drawn it up, and that outline came to my desk for checking and for correction and for criticism.

There was to be about three years of academy, and then four years of college. The work of the academy was devoted entirely to mathematics, to Greek, to Latin, and to a history of their own race and of their own society. They had brought to America the European ideal of education, and they were going to set up over on the eastern borders of our state a school where

the children were to be taught arithmetic and Greek and Latin and a little history. That is not the sort of thing that we are giving the children that we come in contact with. We have outgrown that sort of thing. We believe the curriculum should be richer and finer, more wholesome, more pertinent. We have come to the point where we believe, with Tennyson, in the great poem of his Ulysses, that to always roam with a hungry heart is a part of the birthright of every American; and we want our children to have, hungry hearts. We want them in our public schools to have opportunity to satisfy that soul hunger. And so I say that in the days that have recently passed this enrichment of the curriculum for our city systems has emphasized more than ever before the tremendous discrepancy that exists between the education of our rural folk and the education in our city.

We have recognized this inequality of opportunity, and we have attempted to do something about it. We recognize that rural children are not the assets of the rural district in which they live alone; they are the assets of the nation. We recognize the principle as fundamental in education that the wealth of a nation should educate the children of the nation, irrespective of the location of that wealth or of the residence of the children. So we have gone about it to put that principle in practice.

Consolidation has been one answer. Equalization of the tax burden has been another answer; but if we could this morning survey the equalization legislation of the forty-eight states in the Union, we would find one of the most marvelous, one of the most onerous of hodge podges, of patchworks, of makeshifts. We have not—if you will permit the expression—gotten to first base in equalization of the tax burden, or in equalization of opportunity. Consolidated schools, fine as they are, so often impose a burden upon tax payers as to be practically prohibitive. We cannot look for consolidation to solve our problem.

I would like to let you in on a little Michigan politics which is a bit interesting. Two years ago the legislature passed what was called the Turner Bill, an appropriation measure appropriating \$1,000,000 for the relief of poor school districts. This \$1,000,000 was to be distributed among those districts whose tax rate was of a certain degree, whose assessed valuation fell below a certain level, and whose population was in excess of the average population of some districts throughout the state. This \$1,000,000 was appropriated, and it was to be expended at the discretion of our administration board. Two years passed. The Department of Public Instruction worked out the plan two years ago. Not over six months ago the department stood ready, whenever the million dollars was available, to say that this district was to receive so much, and this district was to receive so much. The machinery of the thing was perfected, but the \$1,000,000 was never available.

We are up against a similar situation over there today. I understand that just as I left Michigan another Turner Bill, this time appropriating \$2,000,000 on a similar plan, has passed the House and the Senate, and was awaiting the Governor's signature. Maybe education in Michigan will get that \$2,000,000; but even if it does, and even if that \$2,000,000 is distributed

in an equitable fashion, it won't solve our problem. It is a makeshift. And so we will go along in the United States over a period of years trying to work out means, mathematically and scientifically, for bringing to these children equal opportunity. But we might just as well make up our minds now that for the next twenty-five or next forty years millions of children, if they are to attend school, must attend one and two room rural schools; and if we are to equalize opportunity we must make use of these rural schools as a medium, and improve them, improve the quality of instruction there, and reach our youngsters in that fashion. We have not gotten anywhere, then, after we had provided a fine plan and splendid equipment.

If I could take you back to Michigan today, I should take you all to one school where they have a beautiful, modern building, where equipment is everything that could be asked, and I could show you a tragic situation where boys and girls are not receiving an American education, where boys and girls are being robbed through inefficiency of their instructors, and because the superintendent in charge has not yet wakened to the tremendous challenge of the appeal of the youth of today. He is asleep, and he is not the only one with an American education today who is asleep.

I say that inevitably equalization of opportunity for the American child comes to rest at the door of the individual teacher.

I have gone a number of summer seasons to our normal schools not only in Michigan but in other states, and I have looked over a group of young men and young women training to go out and teach; and I give you my word it makes my heart sick, I tremble for the children that are going to come in contact with those folks; because you know as well as I do that they are not awake to the responsibilities of the job they are going to undertake. They fly to this and to that. They are not interested in anything but what they think is a good time.

I believe in equality of teaching. I believe that we have some folks teaching today who might a thousand times better be doing something else.

I am reminded of the story of the boy who felt he had a call to preach. A kindly old minister went to John and said, "John, what makes you think that you ought to preach?" He said, "I have been definitely called to the ministry." But John made a terrible mess of the ministry. He could not preach. He could not address an audience. He had no ministerial abilities. But he was certain that he had been called to preach. And the kindly old minister said, "What makes you think so?" "Well," said John, "one night I had a dream, and in that dream I saw written in letters of flame across the sky, the two letters, 'P. C.,' and those letters meant just one thing to me, 'Preach Christ.' So I accepted the challenge of that call, and that is what I am doing." And the kindly old minister said, "John, I do not doubt but what you have had that dream; I believe that you did have a definite call, but those letters 'P. C.' didn't mean 'Preach Christ'; they meant 'Plow Corn'."

We have got some teachers who might a whole lot better be washing dishes and plowing corn than attempting to teach boys and girls today.

We have got to have teachers who believe in their jobs, and it is a big job, a tremendously important job. A dear old Irishman said one time to me out of the store of his experiences, "Shure, Mr. Busch, it seems to me that the foinest thing in the world would be to be able to wake up ivery mornin' and know that there was a job awaitin' for you." Just to have a job, any kind of a job, meant the finest thing in the world to him. And how much more true it is that the finest thing in the world for any teacher is to be able to wake up any morning knowing that there is a real job, a tremendous job, the finest job in the world waiting for her!

Culture is not a matter of subject matter. It does not make any difference whether the teacher is instructing in arithmetic or geography or history or music or art, or what the course may be; culture is in the spirit that a man puts into the thing he has to do.

I was born and raised in a tiny little bit of a town of about two or three hundred folks. About three summers ago I was back in the old home town just at the time that the Bill Barkus tent show was there. I don't know if you have seen it. It is similar to the old medicine show proposition. I went that night, and I had a good time. I sat there with friends, and we laughed and talked and joshed during the whole play. There was not anything coming on the stage that interested us. Perhaps our conversation even annoyed everybody about us. But between acts, while I was engaged in conversation with the gentleman by my side, something seemed suddenly to steal over that audience. I could not locate it; I could not identify it for a moment. My mind had wandered miles and miles and miles away from that tent show, but the atmosphere of the place was permeated with a new sense, and I looked up on the platform and there was the most decrepit individual I ever saw appear before the audience; he was playing an old accordion; it was not a concertina, just an accordion, a plain old push and pull proposition; yet he was coaxing out of that decrepit and dilapidated instrument something—call it music, call it beauty, call it what you will; and he played Traumerei and he played the Rosary, and he played the Meditation. I sat there, and in a moment was taken away with that old, old gentleman. I wandered with him through beautiful fields and through the woods, and I just lost all sense of time and place.

After the show was over I hiked around to the rear door—the flap of the tent—where I thought he might come from. He came out. I said, "Say, you never saw me before, and I never saw you before this evening, but come on, let's go over to this little restaurant on the corner and get a cup of coffee or a sandwich or some doughnuts or something like that. What do you say?" I never saw a musician yet who would not answer that sort of an invitation! He said, "Sure enough, I will go with you." We went over there and sat down. I spent fifteen or thirty cents, the most productive fifteen or thirty cents I have ever invested. We sat there and drank coffee and ate doughnuts and sandwiches, and talked. Finally we got around to the thing I wanted to talk about, and that was the way he played. I said, "Man, you have no business in this sort of a game. You have a definite place in the world. I was moved by your music tonight as I have never been moved by anything

in the world." He warmed up; he said, "Did you like my music?" I said, "I certainly did like your music." He said, "You know, when I play the Rosary I don't play it for my audience; I play it for myself." There is the secret. And then he said, "When I play my Meditation, I play it from a pipe organ score, and I play it better than any one else in the world." And there is another secret, do you see? He was finding expression for his own fineness and his own higher ideals in his music; and then, what was transcendently beautiful, he believed that the job he was doing was being done by him better than any one else in the world could do it.

I would like to pass that on to the teachers. I wish teachers could feel that same way about the thing that they do.

I tell you that culture is not a thing of subject matter. It is a matter of the spirit with the man who stands behind the desk or who mingles with the children. We want equal opportunity for boys and girls. We have got to send into our schools men and women who are called to one of the finest professions in the world, and who are enthused and imbued with the tremendous desire to go out and serve. We cannot send out into our rural districts men and women who are specialists in every line. We cannot hope, I think, ever to send into our rural schools one single individual who will be an exceptional instructor in academic subjects, who will be able to supervise play activities, who will be able to teach music as it should be taught and who will be able to give instruction in the arts and in the vocational subjects. That is not possible. But it is possible, and it is the ideal for which we should aim, to send into our schools men and women who are trained in the fundamentals of education; and the fundamentals in education do not consist in reading and writing and arithmetic and that sort of thing; the fundamentals in education for a democracy consist in courage and courtesy and self-control and self-respect and helpfulness and loyalty and honesty; supervisors, teachers in normal schools, normal school presidents, whatever you may happen to be, instill into the curriculum of instruction in your normal school an emphasis on those fundamentals of education that will make for an equalization of opportunity for American boys and girls!

I am going to leave you one story by way of conclusion. I cannot put this call to service into a formula, I cannot tell you how you can achieve it. But two years ago, on a Thanksgiving Day, a football game was being played down here on Soldiers Field in Chicago. I think Notre Dame and the Army were playing. At any rate, that grand old man of football, Coach Alonzo Stagg, was broad-casting that game; he was announcing it play by play, and all through that first quarter I just moved with those great teams up and down the field, one of the most intensely fought battles of gridiron history, and I was thrilled with old Coach Stagg as he pointed out the intricacies and the beauties of that game, and the difference between the teams at the end of the first quarter. Before the second quarter began, when they had two minutes of rest, Coach Stagg took the opportunity to describe for us what was going on down there on the field. He said, "I am looking at one of the most unique exhibitions of differences in football I have ever seen in my life. Here is the Army team up on this end of the

field, and they are pounding each other on the back, doing everything they can to support each other back into the game and go in there and fight for all they can. They act as though they had not played at all. They are just as fresh as they were the minute they went on the field. Down at the other end of the field is another team, and they are stretched out there, they are laid out on the field, some on their stomachs and some on their backs; and there is not any evidence of enthusiasm; they are just all in; they are exhausted. One would think they had played about four games in a quarter."

I was beginning to feel terribly sorry for Knute Rockne's crowd. I thought they might just as well make up their minds to get a good beating today. And then Stagg electrified me. He said, "If I were Knute Rockne right now, I would take heart. I would be proud if that crowd of boys out there played for me. Give me the football player," Coach Stagg said, "who finishes the first quarter completely exhausted, who comes out at the end of the half absolutely all in, who at the end of the third quarter does not have one ounce of strength left to give, and I will show you a team that will go into the fourth quarter and win the game. They have a capacity for giving all, for giving everything they have; and they are the folks that make good football players." And, I submit to you, that is the type of individual that will make a good teacher.

### AN OLD CHALLENGE MADE NEW

A. D. ZANZIG, *Director of National Music Study, New York City*

There is a delightful vision of children in a prose-poem entitled "Erster Schulgang" (The First Going to School) by William Canton. An old village grandpapa named Altegens sees the children all over the world—and all under it too, when their time comes—trooping to school. The great globe swings out of the dark into the sun; there is always morning somewhere; and for ever in this shifting region of the morning light the good Altegens sees the little ones afoot—shining companies and groups, couples and bright solitary figures; for they all seem to have a soft heavenly light about them.

"He sees them in country lanes and rustic villages; on lonely moorlands . . . he sees them on the hillsides . . . in the woods, on the stepping-stones that cross the brook in the glen, along the sea-cliffs and on the water-ribbed sands; trespassing on the railway lines, making short cuts through the corn, sitting in the ferry-boats; he sees them in the crowded streets of smoky cities, in small rocky islands, and in places far inland where the sea is known only as a strange tradition.

"The morning-side of the planet is alive with them; one hears their patterer footsteps everywhere. And as the vast continents sweep 'eastering out of the high shadow which reaches beyond the moon' . . . and as new nations with their cities and villages, their fields, woods, mountains, and sea-shores, rise up into the morning-side, lo! fresh troops, and still fresh troops, and yet again fresh troops of these school-going children of the dawn."

One can imagine good Altegens a school music teacher. Having seen the eager joy of the children in their endless procession, he brings delightful

singing and dancing into the schools, and beautiful music to listen to, and later he leads many of them to play such music in orchestra or band or on a piano. All his plans and endeavors for the children are conceived and carried out in the same eagerness of spirit which he saw in the children on their first day in school. Many of them become very skillful in singing and playing and have an ever-deepening love of music.

We, the music supervisors, like Altgens, have caught the vision of eager school-going children, and we are learning to help make our schools worthy of receiving them and answering well their needs and expectations. Our efforts have brought us praise from all sorts of people. But there is another vision which some of us rarely if ever see. It is the vision of the children going *out* of the schools, to their homes, their Sunday Schools and Churches, their playgrounds or the streets, and later, after their Letzter Schulgang, (The Last School-going) to the shops, factories, mills, offices, and farms. You can see them in school or university positions and in laboratories working with all the eagerness of childhood. You can also see them, hundreds at a time, in front of machines, in dull mechanical labor whose only purpose for them is the wages received. You can see them on golf courses, beaches, and other playing grounds, or in their homes with their children beside them. You can also see them in a hundred different kinds of thrilling escapes from the dullness of existence, the most scandalous and disastrous kinds providing a large part of our daily reading-matter in the newspapers.

They too form an endless morning procession. To what are they looking forward now? How many of them will sing or play fine music before the day is over? It is true that many of them will in the evening sit before a radio or phonograph at home and some of them will listen intelligently and with delight to find music because of the experiences of music they had in school. But must the richer delight of actually singing or playing such music stop for almost all of them on their last day in school? Must eagerness of spirit and all creative expression, all the striving and final bliss of a choral or orchestral or other musical adventure, pass away with childhood, except for the good professional performers?

This is an old challenge. Every music teacher knows or can be persuaded that the answers to it by graduates of our schools are a far more important test of the effectiveness of our work than any of the school achievement tests can ever be. And many of us have responded to that challenge. About twelve years ago a committee of music supervisors chose and had published eighteen old songs with the hope that they would be learned by every child and, as far as possible, by every adult in America, so that they could be sung by everyone on all sorts of suitable occasions in homes or in communities. Many of us have led children to memorize these. In order to give further opportunity and stimulus to "outside" music we have prepared the children to take part in adult concerts and festivals. We have had them perform at Parents and Teachers Association meetings and before other groups, in churches and elsewhere. We have, God forgive us, presented all sorts of operettas. We have been interested in discovering talented children who might make music their vocation, and we have helped them to take

proper steps in development of their talent. In a few cities comprehensive vocational courses in music are offered. And always we have hoped that ability to sing and read music would lead many of our pupils later to become members of church choirs and of other choruses.

All these efforts are in keeping with the belief among all educators that school life must be made to be more like real life. While very valuable in the main, this belief tends to make us take the life of the community, outside of the schools, for granted, as the normal life for which we prepare our pupils. But our greater task is to help make that life more nearly like the best life that can be lived in a school. It should not be taken for granted, and it will not be changed as it should be even by well educated new men and women going out of our schools; that is, not by them alone. The pressure of traditions, dull labor, easy, sensational amusements, indifferent politicians, and all else that passes as real life, as "the thing to do," is too great.

We adults who have seen this and who have also seen the *Erster Schulgang* must help. Our greatest means of helping is through the skills and loves and insights that we can cultivate inside the schools, but we must also do what we can to provide or help others to provide opportunities for continued use of these gains outside the schools. To what extent our efforts to do this have been effective I must leave for you to determine, each one of you for his or her own community. My purpose today is to repeat the old challenge and to show that it is more urgent and stirring than ever, and that the possibility of responding to it with fine, full effect is greater than ever.

There are new conditions in favor of that possibility. There is the remarkable advance of music in high schools in many places. We all know the tragic gap that used to exist in almost all high schools. Most of us have experienced it both as children and as teachers. Children sang and studied music daily for seven or eight years in the elementary schools. But when they entered the high school, the most important period for acquiring a lasting love of the arts, music was stopped or given so scantily as to lose most of its value. But now in all parts of the country, but especially here in the middle west, there are thousands of boys and girls in high school choruses or orchestras or bands that rehearse daily. In an increasingly large number of schools they attain a degree of excellence undreamed of ten years ago. You have heard a National High School Orchestra and a National High School Chorus and perhaps a National Contest of High School Bands. You know of the National High School Orchestra Camp, which is a chorus as well as an orchestra camp, the District Conference Choruses and Orchestras, the thirty-two State High School Orchestras, the High School A Cappella Choir of Flint, Michigan, and similar choirs in more and more other high schools. You yourselves are the very people who have made choruses, orchestras and bands of such quality possible not only at National, District or State meetings, but also, many of you, in your own schools.

Now what is next for these boys and girls? What opportunities to sing or play with at least equal if not increasing excellence will they have when they have left the schools? It is true that many colleges are providing such opportunities. But only about one-sixth of all high school graduates go to



college. And the college will also graduate them. It is also true that, though the number is diminishing very rapidly, there are still many children who do not go to high school. But there are good choruses and there are orchestras and bands even in the elementary schools. The thing that makes adequate music in the high school so extremely important is that during that period boys and girls can attain sufficient skill and depth of expression to bring home to themselves a warm realization of what music can be, to place music, so to speak, in the sub-soil of their lives where the deepest, most lasting roots of their natures can find sustenance throughout all their days.

Unquestionably, then, there are a large number of young men and women in or recently graduated from our high schools who have learned to sing or play very well and who, given opportunity under excellent leadership, would like to continue their musical experience. Indeed, there is a larger proportion of good players in the best high school orchestras and bands than there is in the musicians' unions. What shall we do? Shall we encourage them to become professional performers? Anyone who knows the present conditions for the professional performer will answer this promptly and emphatically. All but a small proportion of the union musicians of America are now out of employment. Only the genius and his somewhat lesser brethren, the players in the great symphony orchestras, can look with any assurance upon the future of professional music-making.

What we must do is to cultivate the amateur spirit. And in doing this we shall be bringing about a new kind of community music, the kind of which the best pioneers in that movement dreamed. Not a mere fooling with music, though that may also have a place, and not the sort whose existence depends upon frequent doses of pep from a cheer-leader, but a kind in which there is real and lasting enthusiasm and eager striving for excellence, no matter how simple the music or how elementary the skill. We must revive the original meaning of the word amateur. When we now speak of an amateur we are likely to mean a person who is not sufficiently interested or capable to perform well. By an amateurish performance we mean a bad performance. But a musical amateur, in the true sense, is one who so loves that art as to be willing and eager to devote himself to it to the limit of his ability and his time without thought of gain for himself.

Professional music-making is aimed primarily at public performance. I have been told that most union musicians never "practice" or play outside of their paid engagements, and that they rarely go to concerts. I know that there are some, perhaps many, who do. But the curse of professionalism, which has ruined many a promising amateur endeavor, is the danger to its followers of regarding wages as the main, if not the sole, motive for singing or playing. On the other hand is the war-time type of community singing which is the present type of luncheon clubs' singing. This is aimed primarily at mere sociability or relaxation, at placing everybody at ease on a common level of feeling. Not a high level, judging by the songs frequently used, but a level which probably often serves as a starting ground for admirable endeavors by the group as a whole, especially when the endeavors depend more upon sentiment than upon thinking.

But true amateur music-making is aimed at experience of the music itself, as music. It is a kind of pioneering, of adventuring, in music, like the exploratory walks of the nature-lover. It grows out of a love of music and it breeds greater love of music. It also makes for sociability. But devoted to fine, substantial music, no matter how simple, it becomes a companionship of minds and spirits as well as of hearts. There is fun in it, the best kind of fun, if the leader too is an amateur, not one of those professional "treat 'em rough, tell 'em nothin'" conductors who are not leaders but pushers. And there is the joy of growth in it, in understanding and craftsmanship, and a realization of fine qualities and feelings in us that our workaday activities have not revealed. It may very well include public performances. Performing in public may be a very delightful and exciting adventure. But a large measure of the amateur's delight in such performances will be in communicating his own love and understanding of the music.

Now this is what is meant by amateur music-making. And this is what I believe we shall come to in much larger measure than ever before in the homes and communities of this beloved country of ours, providing that the proper opportunities and leadership for it can be offered. Given that provision, there will be in each of an increasing number of cities and towns throughout the land at least one good community chorus, a symphony orchestra, bands, string quartets, and other ensembles of adult amateurs; that is, of young and old men and women from the shops, mills, offices and from the professions, singing or playing excellent music as well as they can as a means of *recreation*, in the best sense of that word. I do not mean that everyone will be a musical amateur, according to my definition. There are many other admirable ways of regaining in leisure time the right to skill and creative expression of which so many people have been deprived in their work time. There should be community provision for all degrees of interest and capacity in music, from the man who can barely carry a tune to the best a cappella choir singer and from the harmonica playing urchin to the concert-master of the orchestra. But I am today concerned mainly with the members of high school musical organizations.

Who in the city or town can lead the community chorus, orchestra, or band that will be worthy of those young men and women? How will the expenses of such organizations be provided? Will the Board of Education provide funds for them? Will the Department of Recreation do so? Will the city donate a special fund for them as this city of Milwaukee has done for its Young People's Orchestra? What opportunities for amateur music-making are now offered by the churches, industries, and clubs of the city? How could these opportunities be enriched and improved? How many young men and women who have been in the school musical organizations are taking advantage of these opportunities or are singing or playing in home groups? How many of them would welcome opportunity to take part in musical endeavors which are not now offered in the community? Are we, the supervisors, genuinely amateur in spirit ourselves? Can we communicate by our own "musicality," our own love and understanding of the best music *as music* that inner feeling and grasp of music without which all results of

methods are empty? How shall adequate musical leadership be developed in us and in those who are still preparing to be teachers and leaders? How can we bring about more chamber music playing, for, which a conductor and an organization and money are not needed, especially in homes? Could not all our public libraries supply chamber music, both choral and instrumental, as they now do literature, to be explored and delighted in without charge by singers and players? *What music?*

These and other questions confront us now.

## MUSIC IN THE MILWAUKEE VOCATIONAL SCHOOL

R. L. COOLEY, *Principal.*

We have in Milwaukee and throughout the industrial cities of Wisconsin institutions known as the Vocational Schools. In our own city of Milwaukee, the young people of high school age divide into two groups almost equal in size. One group attends the nine high schools of the city, the other group is employed. Let me emphasize again, I am speaking only of the members of the community between the ages of fourteen and eighteen years, and consequently of high school age.

In a recent address in this country, Professor Jacks had a great deal to say about education for leisure. In our state of Wisconsin we have been concerned about the education of the young people who leave school early and go to work. We are determined that their necessity shall not deprive them of educational opportunity and consequently we have by law created leisure for young employed people between fourteen and eighteen years of age.

There has been a wrong assumption in this country that labor saving machinery has created a great deal more leisure than we actually find. Merely throwing people out of work, creating a state of unemployment, is not creating leisure; and having one great group employed and another great group unemployed neither creates the leisure for the employed group nor the opportunity for education for the unemployed. We believe in adult education, but we also believe that education, like a wound, must be cured from the bottom up. A mere plaster of adult education over a great neglected youthful education may mask the situation, but is no cure.

The far-reaching results of science and invention have made this an age of tremendous changes and readjustments, and during this period there have been great dislocations of labor. In providing a scheme to meet that situation, the things commonly called culture are apt to be overlooked as to their social and economic value.

In answer to this need of our youth, Milwaukee has built a great edifice to house the educational facilities for the employed youth under eighteen years of age in whose working program there has been created by law a day of leisure for education; and we now have in attendance at this school 13,000 people weekly in the day time. Our city has not only made provision for this group who are required to attend as a part of their weekly program, but also provision has been made to accommodate those who can come for a

longer period voluntarily, and for those who are beyond the age of 18 who may wish to attend either in the day time or at night. So we have a further attendance of approximately 7,000 people in the evening school.

While the necessity for food, clothing and shelter makes it quite imperative that attention shall be paid to equipping our young people to serve in the many capacities in which there is opportunity for employment, the authorities have recognized that culture must not be neglected. Therefore, provision has been made for the upgrading of reading. We have a fine, well equipped library established in the building for the service of our students. This is maintained by the public library as a station for us alone. Emanating therefrom we have several teachers whose business it is to stimulate interest in reading and to upgrade the reading of the young people who come to us. We have incorporated in our building the finest theater to be found in the city. It has a fully equipped stage and seats 2,200 people. Our task now is to develop the technique of using the new facilities for the purposes we have in mind.

Surely a school of this kind, realizing the tremendous consequences evolving from culture, which consequences are often greater than the casual observer would presume, could not fail to make provision for music in the lives of the young people attending. You will be interested to know that we have a music department at the Milwaukee Vocational School, divided into four sections; boys' band, girls' band, orchestra, and voice. Each section is entirely independent of the other three, but also entirely coöperative, working with all or one of the other sections whenever necessary.

The great problem in our music department lies in the fact that we meet our boys and girls only once a week, and it follows, naturally, that we meet a different group each day. Inasmuch as the pupils are working on the days that they are not in school, the only possible time we can bring these daily groups together is in the evening. This means that a boy or girl participating in any one of the active organizations must plan on being present at least one evening of each week. Day work is compulsory; night work is voluntary.

In one way this is an advantage, as it is an acid test of the interest or lack of interest on the part of the pupil. However, it makes the teacher's task more difficult as he must sell his subject and then teach it.

We have two boys' bands numbering ninety and sixty pieces respectively, and two girls' bands numbering sixty-five and fifty-five pieces. Any boy or girl may apply for entrance. To those showing the necessary talent, at least one period of group or individual instruction is given on their school day. There is also a general ensemble period each day in which all the instruments are brought together. These groups are then joined in the various bands which meet in the evening. Our boys' bands were organized six years ago; our girls' bands have been in existence for only two years. These organizations give at least two fine concerts each year. Our bands have always participated in the state tournament, frequently bringing home trophies.

We have two orchestras, the senior numbering forty-eight pieces, and the junior consisting of twenty-two pieces. The same general organization as

outlined for the band is followed by the orchestra as to instruction periods, ensemble periods, and evening work. Our senior orchestra is now three years old, and during its existence has given one or two very excellent programs each year. Out of this group have been formed smaller ensemble groups presenting chamber music. Our junior orchestra was formed in November, 1928, and has already been presented in one program.

In the band and orchestra, instruments are rented. When the amount of rent paid equals the cost of the instrument, the student becomes the owner of the instrument. This enables the student who otherwise could not afford to buy an instrument to purchase an instrument on very small weekly or monthly payments. The larger instruments are owned by the school.

Within our instrumental department we also have a course known as vocational music. If a student shows unusual ability he is permitted to take three or four periods of music on his school day. This course gives more complete and intensive training designed to fit the student for professional orchestral work and to at least start him as a soloist on the instrument of his choice.

Our voice department, in part at least, is a bit more general in its aims. Acknowledging the fact that almost every one can sing a little and that each person carries his own instrument with him, we try to make use of all the available voices. In order to do this, we have placed in our regular course of study for the girls one semester of general chorus work. Running parallel with this course we also have a semester of music appreciation. This work is known as elementary music and is required of every girl in the school as one of the special subjects.

In the half-time department, the students are given one period of music every day for one semester. This time is devoted to chorus and appreciation, and the course is naturally much more complete than the one offered to the students who come but one day a week.

Later, the older girls are permitted to elect advanced chorus if they so desire. The boys are not required to take music but may elect it if they wish. Out of these elective groups we draw our better voices which go to form the various glee clubs for evening work. We have girls' glee, boys' glee and mixed glee, and also several quartette groups.

We find many excellent solo voices and these all receive special attention in private or group instruction. Our combined glee clubs usually run about ninety in number. They have been in existence for five years and each year have appeared in both concert and operetta.

Compared with the other courses of instruction in the Milwaukee Vocational School, the music department is rather young. It has, however, shown steady progress and enlargement and now takes an important place in the curriculum of the school.

### CONDUCTING CLINIC

KARL W. GEHRKENS, *Oberlin College, Oberlin, Ohio*

So far as we are concerned this morning, the conducting clinic will be a conducting class. I am going to treat you just as I should any class

in conducting that I happen to be teaching, and I am going to do the things in the course of the next three-quarters of an hour that I should ordinarily do in any ordinary, every-day conducting with a class.

Those things are usually three in number. I usually do the conducting myself, just to get things started. Then I usually talk very briefly about some of the phases of the work, and then I either call for people to volunteer, or else I call upon them, as individuals, to come up and conduct. Then, after I have attempted to analyze their conducting and to diagnose its difficulties, I try to tell them things that will help them conduct more effectively. I propose to do those three things this morning.

I propose, first of all, to ask you to be the chorus for seven or eight minutes. If you are going to be a good chorus, please remove your wraps. All put your feet on the floor, where they belong if you are singing in the chorus, and do not lean back too comfortably against the back of the seats.

(Thereupon Professor Gehrken conducted the chorus; after which several of the audience volunteered to conduct the singing, each one in turn being criticized by Professor Gehrken.)

## PROGRAM

**Semi-Chorus of State Teachers College**

St. Cloud, Minnesota

**Stella Root, Director**

**Myrl Carlsen, Accompanist**

Today There Is Ringing ..... *Christiansen*

Jesu Bambino ..... *Yon*

**Wilbur Erickson, Soloist**

**As Torrents in Summer** ..... *Elgar*

**Come, Come Sweet Spring (Mignon) ..... Thomas**

O Can Ye Sew Cushions .....*Scotch, arr. Bantock*

**Out of the East She Came** ..... *Cox*

**Lincoln** ..... *Clokey*

## SOME BASIC PRINCIPLES IN THE TEACHING OF RHYTHM

DR. JAMES L. MURSELL, *Professor of Education, Lawrence College,  
Appleton, Wis.*

In an assembly such as this there is no need for me to emphasize at length the exceeding importance of rhythm in music, and the corresponding importance of the problems of rhythm pedagogy. I will only say this—and I am sure you will agree—that without rhythm there could be no music, that rhythm is the vital principle in all musicianship from the Kindergarten to the concert stage, and that any system of musical education which seriously neglects the factor of rhythm is radically and perhaps fatally defective.

To say anything useful on a subject so wide in the time limits of a single address it is essential to censor one's topics with great care, and to deal with only a very few of the considerations that crowd to one's mind. Accordingly I shall confine myself almost entirely to basic psychological principles, and

shall say very little about the details of method. This is not at all because I do not regard the problem of method in teaching as having a genuine importance. Rather, my reason is that I have thought that, should I spend my time on one or two methods of teaching rhythm, I would be discussing many points that would have little relevancy to the home teaching situations of many here present. After all, any method is more or less special to a given situation. But psychological principles have a universal applicability. They are the foundation of all good teaching, and tell the teacher what to do, what not to do, and why.

To begin with something negative, but at the same time both instructive and constructive, let me call your attention to two commonly held notions about the psychological nature of rhythm which are, I believe, wrong in themselves, and which lead directly to faulty practice.

1. The first of these is the idea that rhythm is instinctive. So widely held is this view that you may feel some surprise at my challenging it at all. Nevertheless, I firmly believe it to be false and misleading, although, of course, the term instinct itself is so vague that some meaning may be found which would make the claim that rhythm is instinctive not wholly untenable. But as a general proposition, it seems to me that this is a view to avoid. Among the many reasons that I might advance, I will offer here but two.

A. In the first place, the notion that rhythm is instinctive obscures the essential attitude which the teacher should adopt about it—the essential faith the music teacher should have with regard to it. For rhythm is not, in the first instance, something inherited, but something learned. When a teacher deals with a pupil or a group of pupils who fail to build up a sense of rhythm, she should blame not the processes of the pupils, but her own processes in teaching. And clearly, if a teacher is firmly convinced of the instinctive nature of rhythm, then when a pupil fails to acquire it there is every temptation to blame providence and the germ plasm, whereas the real responsibility lies with poor teaching. Hence my first object to the instinct theory as applied to rhythm is that it obscures the point which should always come first in our minds—the essential teachability and learnability of musical rhythm.

B. Then in the second place, the idea that rhythm is instinctive seems to imply, and is usually made to imply, the further idea that rhythm is something essentially primitive, something that belongs to the least highly evolved elements in human nature, and to the least highly evolved elements in music. And as a practical consequence, we have people trying to teach rhythm by stressing the regularities, the mathematical elements, in music, rather than its expressive, aesthetic, and spiritual aspects. Now may I suggest to you that this is all wrong? In one of the most notable of the experimental studies, two groups of subjects, one consisting of expert symphony violinists, the other consisting of expert drummers, were exhaustively tested for rhythmic grasp. And it was found that the violinists developed a superior rhythmic grasp, contrary to the natural expectation of those who regard rhythm as instinctive and therefore primitive. Many comments might be made about this study, but here I must confine myself to one. It seems very

strongly to suggest that rhythm is associated not with the primitive, the regular, the mathematical elements of the musical pattern, but appears most typically in the factor of expression, the aesthetic and spiritual factor. And hence the best way to teach rhythm would not be to emphasize mere regularity, but rather to concentrate on expression and musical meaning. When one has taught expression rightly, one has taught rhythm. This, of course, has a most intimate bearing on our public school teaching procedures and materials. Much of the rhythm teaching done is really teaching rhythm in terms of drum beat rather than musical meaning. And many of the songs we use are rhythmically so crude and infantile as almost to insult the musical intelligence of the child, and to afford the teacher the poorest kind of opportunity for teaching rhythm as what it is, the very life of music.

2. The second of the two ideas I wish to criticize is that musical rhythm is somehow dependent on certain automatic, unconscious, physiological processes, and more particularly on the beating of the heart. The view that rhythm is dependent on the heart-beat has often been put forward, but recently it has gained wide currency among music educators through the work of Dalcroze. Greatly as I admire the pedagogical and musical insight of Dalcroze, this is one point on which I cannot follow him. And it appears to me both false and pernicious to think of musical rhythm in just this way.

Still, this position depends on some experimental findings; and although these do not really point to just this conclusion, they are interesting and significant enough for a brief review here. A careful study of the tempo indications in four standard editions of the Beethoven sonatas was made, and revealed that the true beat always falls between very narrow tempo limitations. It is necessary to say a word in explanation of what I mean by the "true beat." This is not always indicated by the metronome markings, which are essentially mathematical rather than rhythmic. Nor is it always indicated by the time signature, which again is a mathematical symbol. For instance, the first movement of the *Appassionata* has a time signature of twelve eighth notes, whereas the true beat is that of four dotted quarter notes. The true beat, then, is the real pulse in terms of which one actually grasps and senses the unrolling musical pattern. And in the Beethoven sonatas it was shown that this true beat, for fast and slow movements alike, falls always between 60 and 80 per minute, with an average of 65. The author illustrates the point of the identity of fast and slow movements as follows: The *Doxology* and *Yankee Doodle* both move with precisely the same true beat, though one is slow and the other fast. In confirmation of the results of this investigation, questionnaire reports from a large number of first-rate orchestral conductors showed that these men always set the beat between 66 and 74 per minute.

Now this finding is rich with psychological and pedagogical meaning. It means at once that there is such a thing as a normal rhythm-tempo. It means that rhythm determines time, rather than time determining rhythm. When we have a tempo which seems rushed, it is because the rhythm is being rushed. When we have a tempo which seems dragged, it is because the rhythm is being dragged. When a tempo is set precisely right, it means that the rhythm is



coming through clearly and precisely, so that we gain a sense of ease and relaxation and comfort. And so we have here the basic psychology of the difficult and elusive problem of tempo-setting, of which Schumann said that to succeed with it was a mark of the interpretive genius. *But this study does not mean that rhythm depends on heart beat in spite of the fact that the true beat of the music falls within the normal pulse rate.* The connection established between pulse and true beat is adventitious rather than causal.

Among the many reasons for this conclusion, here are three: (a) While it is a fact that listening to music always affects the pulse-rate, we do not find an actual coördination between the rhythm and the pulse. (b) Psychology knows no mechanism by which we can so sense the rate of the heart that it becomes a generalized control in voluntary action. (c) Rhythm essentially depends, not on the low-grade, automatic, unconscious, purely physiological and uneducable processes in human life, but on the high-grade, voluntary, and educable processes. This is the reason why we can teach rhythm, and should be taken as an article of faith in approaching the rhythm problem in music education.

This disposes of the negative side of what I have to say, and brings me to something more positive, and perhaps more constructive. I have no idea just what your interest in rhythm may be, thought I am sure that if you are a music teacher you must be interested in it. (Indeed, if you will pardon my growing perhaps impertinently didactic, I believe that if you are not, you ought to be). You may be interested in improved methods of teaching rhythm, or improved methods of testing rhythm. I do not know. But whatever your concern with it may be, there are certain cardinal points to bear in mind, whenever and however you deal with rhythm. Of these I will mention two.

1. In the first place one should remember that the sense of rhythm depends essentially on motor coördination. Rhythm is not something in the external world. It is something in us—in our bodies, in our muscles. What we feel when we feel rhythm is the precise and measured pulsation of our own voluntary muscles. This dogma may perhaps seem to need a little proving, and I would like to present at least some of the cream of the evidence to you.

A. First of all we have evidence from the phenomenon called by psychologists subjective rhythm. If you listen to a series of objectively equal, and so rhythmless, sounds, such as those produced by a metronome, you soon find that you are grouping them into twos, threes, fours, or even sixes. In other words, you have set up a rhythm where previously there was none. You have created a subjective rhythm. Now from whence did this rhythm come? It comes from you. You begin to sense a rhythm in rhythmless stimuli just when you begin to respond to these stimuli with a regular pattern of motor response. Hence the muscular sense supplies the element of rhythm.

B. The second piece of evidence comes from visual rhythm. It may be news to many people even in such a group as this that there are true rhythms in the visual field. For instance, we may have a regularly recurrent motive

on the facade of a building; and this would be called a rhythm by students of visual design. Nor is this a mere poetic or artistic license, for careful experimentation has shown that visual rhythm may have exactly the same general characteristics as auditory rhythm, though it rarely possesses at all the same intensity. Now our interest in the matter lies here. We have rhythm both in the visual and the auditory fields. And in both cases it is the same old rhythm. Surely then we must conclude that rhythm itself is neither visual nor auditory, but belongs to some factor common to both the auditory and visual experience. And this factor is muscular coördination. We sense rhythm in a visual design or in an auditory design only when we set up a muscular pulsation which creates and carries the rhythm.

C. My third and most obvious piece of evidence is the familiar tendency we all have to tap or beat in time to music. But right here there is something which needs to be explained. One tends to beat time to such music as a stirring march or dance. But surely, it will be said, one does not beat time, or even tend to do so, to such a composition as *Traumerei*. Nevertheless, one does. The beating is not obvious. It may need instrumentation to identify it, and to prove that it exists. But always it is there. If it were not, one would never sense the subtle and delicate rhythm on which the whole appeal of the composition depends. And when we have a pupil who fails to set up the proper coördinations to *Traumerei*, we have misplaced accentuations, wrong punctuations which tend to make musical nonsense, and a rhythmless and therefore musically botched job.

Therefore we seem driven to conclude that musical rhythm depends on muscular coördination, and that when we teach rhythm we are teaching motor control. As someone has said, there is no such thing as rhythm in music. The rhythm is in us.

This piece of doctrine has very many, and very far-reaching practical consequences, of which I have time to indicate five only, and that briefly.

1. We should remember that when we have explained rhythm, we have not taught it. Some teachers make the enormous mistake of supposing that rhythm can be taught as if it were a system of fixed mathematical relationships, and that when pupils understand time signatures, and the differing durations of notes and rests, they have grasped musical rhythm. Nothing could be further from the truth. We have not taught, and the pupil has not learned, rhythm, until it has been sensed intimately and inwardly in terms of muscular action and coördination. This we must find the means to do under penalty of never really teaching rhythm at all.

2. Rhythmic deficiencies, understood in the light of our motor conception of the nature of rhythm itself, are the direct causes of much bad reading. The score commonly means no more than a mass of notes, each to be spelled out individually. What it ought to mean is coördinated and controlled movement. The pupil should be trained in such a way as instantly to see indicated in the symbolism of the score, certain types of movement—certain rhythmic coördinations, in other words. When we tolerate and even encourage note spelling, when we make the score mean anything but muscular placement and skilled motor reaction, then we are heading our pupils straight to that

glorious goal which some of us have so splendidly achieved—the goal of being bad readers. It is notable in this connection that Dalcroze approaches the whole problem of reading in and through his rhythmic gymnastic, and claims remarkable results. Of those results I know nothing at first hand, but the whole idea strikes me as psychologically quite feasible.

3. Rhythm does not depend on time. It depends on muscular convenience. And we may have great distortions of time without losing the rhythm. Indeed such temporal distortions may favor rhythmic grasp, because they are just what is most clearly demanded by muscular convenience. In one of the experiments bearing on this point, a group of subjects, many of whom were expert ensemble players, and therefore rhythmically excellent, were set to tap out series of equal triplets, with the stress on the first beat, and each of the three beats equally spaced. It was found that they always distorted the equal timing, giving a longer duration to the stronger beat. And the point is that these expert musicians were unable to avoid doing this, *and were not aware of having done it*. The triplet rhythms they produced were perfectly good triplets in spite of the distorted timing. And this distorted timing was even necessary, because the strong muscular pulse demanded an increased duration. This is perfectly typical. A congregation in singing will always distort the accurate timing of a hymn, and will be made very uncomfortable by being driven through with metronomic exactitude. And in *tempo rubato* we rob the time to pay the rhythm; that is, the *tempo rubato* is a demand set up by muscular convenience and rhythmic propriety. Thus music is not chronological or mathematical in essence. Essentially it is motor. Essentially it is rhythmical. And we have not taught music until we have led the pupil to grasp it in terms of muscular coordination and facility.

4. Let us now see the relation between our conception of rhythm and the time-honored device of counting. There are two wrong attitudes about counting—one being that you should always count, the other that you should never count. The true position as indicated seems simple enough. One should never use counting as a device for tally keeping, as an arithmetical device. One should always use it as a means of setting up in the pupil the appropriate muscular pulsation. In ensemble work the ideal situation is not to have one's group know that after such and such a number of measures something begins to happen, and after such and such a number more, it stops. Rather, we must seek to have them so firmly and vitally grasp and be so intimately possessed by the rhythm, that its tide swings them in and out of the ensemble just when this is demanded. We should use counting, then, as a means to set up something essentially different from a tally. We should use counting, if we must use it, to overcome the need to count. Parenthetically let me remark that words carrying the rhythm of the music, and said or sung by the pupil, will often clear up a rhythm far better than any count, because such words have the rhythmic pulsation, the motor coordination, inherently in them, which is not the case with the mere count.

5. Lastly let me say something about the metronome and its use. The metronome has two great disabilities. First, it is external, and what we

want in setting up a sense of rhythm is a metronome in our own bodies. Secondly, it is actually too regular and inflexible, and may antagonize the free and convenient reaction of our muscles by pulling us along too fast over the appropriate pauses. Nevertheless, it will often serve to pull together a series of loose and flabby muscular coördinations. And it can fruitfully be used as a test. Start the metronome going against the singing or playing of your pupil or group of pupils. If they have a real grasp of the rhythm they will be able to follow the indicated beat. But if the beat throws them into confusion, their rhythmic grasp is not what it should be.

II. I now turn to the second of the cardinal principles of rhythm which I would like to mention. It is this, that we sense and grasp rhythm, not in terms of any one muscle-set, but in terms of the entire body. When we speak of a person as possessing a poor sense of rhythm, we mean that he is organically clumsy. And rhythmic training is training in bodily grace and precision of action.

I know a piano pupil—not one of mine, for I am no music teacher—who has many musicianly qualities. She works hard and intelligently. She produces results which on the whole are quite creditable. But her playing, although correct enough as to notes and even as to expression, constantly gives one an impression of uneasiness. It is strained, tense, anxious. And she herself, when playing, is so tense and strained that it is almost painful to watch her. Contrast this with the great artist. When a great artist sings or plays, it is a delight to the eye as well as to the ear. He is part of the picture, and even his most intense effort gives a sense of economy, placement, and essential ease which is far from illusory; for here we see the whole body expressing the rhythm, and the rhythm flowing through and possessing the whole body. In the rhythmically unsure pupil I just mentioned, the deficiency is not in any one set of muscles. It is a general organic deficiency. That is what makes it so hard to correct.

The truth of the matter is that the human body itself is the supreme musical instrument. Music has its effect upon us because our bodies are geared and constructed just as they are, because they respond in clear and definitive patterns to the auditory stimulus of musical sound. The aim of musical education must be to attune and adjust and refine this instrument till it becomes exquisitely, subtly, and precisely responsive to music. We have not adequately taught rhythm, we have not adequately taught music, until the pulsations flow through and possess our pupils from the crowns of their heads to the soles of their feet.

Again one is tempted to amplify and apply at length, but I must confine myself to but a single point. May I suggest to you the great value of singing properly taught, in thus coördinating and controlling the whole body, and educating it into a perfect agency for the power of music. The voice is the natural instrument, and so, though many vocalists are poor enough musicians, yet the musicianly vocalist should be able to sense and grasp the meaning and pattern of the music with an intimacy impossible for any musician lacking vocal training. In using vocal training as an agency for

musico-rhythmic development, we must always stress muscular and organic ease and precision, for this, of course, is our central necessary aim. This will mean that vocal work in the schools, if it is to be musicianly, must not aim at exhibition values, or at least not directly. If we train pupils in school merely to impress the musically untrained public, we may have our reward, but it will be a dubious and insecure one even so. And we shall almost certainly impair the musical validity of our educational program. If I may venture some particular suggestions, I would say that vocal work can be made to contribute to musical development and work as a factor in rhythmic training by observing the three following points: (a) One should stress and insist upon a good free smooth tone. This should be done not for exhibition—not at all merely because people enjoy that sort of tone. The reason for the requirement is that such tone means muscular freedom and good muscular placement, which is the foundation of all rhythmic grasp. (b) One should work for careful and precise breath-control. It is an established fact that instrumentalists, as well as vocalists, tend strongly to grasp rhythmic groupings and melodic lines in terms of breathing and breath-control. (c) One should work for good clean, feasible enunciation, and perhaps particularly for good consonantal enunciation. Once more, this is not just because people like to hear what others are singing about, but because clear and well-managed enunciation tends to clean up and render precise the whole vocal action, and it is at this that we are aiming. Singing so taught can be made a unique foundation in musical-mental development, and will transfer to other types of musical activity, to their great advantage. The reason is that it really involves the education of the whole organism in grasp of the musico-rhythmic pattern.

So in general, the idea that rhythm depends on the whole organism implies the consistent use of natural movement and large movement in teaching it.

I hope it may be apparent from what I have been trying to say that in the motor view of rhythm we have the means of bringing together the two opposite poles of musical education—mechanism and aesthetics. Let us look at it in this way. The aesthetic and spiritual value of a piece of music depends on its rhythm. This rhythm in turn depends on muscular and organic coördinations. And it is just these very muscular coördinations which form the basis of executant technique. Rhythm, then, is the common foundation alike of technique and expression. The glory and the power of music is an art, and as a medium of education lies very largely in the fact that here we have mechanism not mere mechanism, but transfused and illuminated by aesthetic and spiritual values; and on the other hand, expression depending not on mere whim, but on a valid logic, the logic of rhythm as a bodily process. And so we are able to understand how Dalcroze can say without exaggeration: "I am convinced that education by and for rhythm is capable of arousing a feeling for art in all who undertake it"; and again, and more strikingly still: "Rhythmic training can make a person musical."

## SONGS AND CHORAL MUSIC

HARRY W. SEITZ, *Central High School, Detroit, Mich.*

As we attend these conferences from year to year we cannot help being impressed with the motives which prompt the presence of great numbers of teachers and supervisors. For some it is a social vacation, a week's respite from the daily grind during which time they visit with their friends; for others it is an inspirational period, a time when they hear lectures, witness demonstrations, attend concerts which carry them away from the drudgery of every day and lift them to the heights of their choicest ideals so that they return to their posts refreshed and enthusiastic to begin their tasks anew; for others, it is an opportunity to visit the publishers' exhibits, to see, to handle, to compare the songs and choral material offered and to find and to select works fitted to their particular needs and problems.

There are many of our number who, unfortunately, still consider the publisher as an alien to our group: he is looked upon as the Shylock of the profession. The actual situation, of course, is quite the contrary. We find the exhibitors very anxious to contribute something to the supervisors' welfare; they are doing everything in their power, sparing neither time nor expense to supply the best possible tools for the music teachers' hands. The great wealth of material and the improvement in its quality give evidence of the fact that our friends the exhibitors are doing a fine piece of educational work and in every sense of the word are co-workers with the supervisors.

There is no excuse for teachers using anything but the best materials. The publishers are sincere in offering their best; they have on their staffs music critics, editors and composers recognized the country over as authorities. They study conditions and strive always to keep their publications abreast of the need and of the problems paramount. During the past eight years teaching in summer schools, I have been regularly surprised and appalled to find supervisors and teachers ignorant of the wealth of material at hand given merely for the asking. Many of them still use the publications they studied in normal school and are not familiar with the new things and not ambitious to learn about them. Such teachers are hopeless from a progressive standpoint and can only hope for mediocrity in achievement.

Exhibitors are often criticized for certain publications which savor of the cheap. The teachers who use songs and choral material of the popular variety or with a popular flavor because the children like it, because they find it easy to teach, or, worse still, because they themselves like it, are furnishing the demand which still necessitates the publishing of such material. Such teachers' ideals are low and their motives are a bit misplaced. The teaching of songs and choruses should stimulate a great love for all good music, and should furnish a lasting enjoyment in singing the songs of the masters, just as the proper study of literature stimulates the love for all good literature and gives us a lasting appreciation for the works of the literary masters. An extensive choral vocabulary, including the works of Praetorius, Lassus, Palestrina, Bach, Gluck, Brahms, Schubert, Rameau, together with the folk songs of the nations, is just as necessary to the cultural and educa-

tional development of the child as is a literary vocabulary which includes the works of the prose and poetic masters. Such choral material is now readily accessible, and the more the demand for fine material grows the finer will be the material produced. A variety of arrangements of the finer choral material is offered so any teacher may find works to satisfy his particular taste and need. We teachers might well check up on ourselves before offering wholesale criticism of published materials as an excuse for not using them or for being unfamiliar with them.

If we are to have artistic things either creative or reproductive we must encourage them, because the artistic demands encouragement for its very existence. Fine things are being done by schools, colleges, and foundations for the bringing out of individual talent and the making of professional musicians, while practically nothing is being done to foster big choral societies so that our boys and girls leave us in high school to step into an organized singing group. Dr. Mason has said, "The only way to make people musical is by creating musical amateurism throughout the country." The real public school teacher has been trying to do this for years. But our choruses must be lifted out of the commonplace; they must be using better materials and creating better music. We must give them songs which they can take through life with them.

In choosing songs and choral music we have in mind not only a particular group and its abilities and limitations, but also some general standard of selection. For instance, we might ask ourselves the following questions: Has the piece a beautiful melody, lovely harmonies, good climax? Is the lyric beautiful in thought and word selection? Is there opportunity for wide use of dynamics and shading? Is the emotional content good? Is it a song which the children will love for its sheer beauty and one which they will want for their own? Certain songs call for particular qualities of tone in their interpretation. For example, the comparison of the songs "She Is so Innocent" (Birchard), "Summer Wind" (Schirmer), "Hayfield and Butterflies" (Ditson), will illustrate my point. No matter how beautiful the tone and artistry of the song is, if the song in itself is not good, the performance has been marred. With the care now shown by publishers in the grading and selection of songs, it should be perfectly possible and not extremely difficult for supervisors to standardize their choral work so that actual growth and progress would be apparent. We could then perhaps become accredited in our chorus work as we are now in harmony and music appreciation.

The trend toward this certainly is the case, as the resolution of the superintendents at the Dallas meeting indicates, namely, "Whereas music has proven its functional power in the lives of children, be it resolved that hereafter music be given full equality in the curriculum with other basis subjects." We feel the general high status of music generally but we need to emphasize a definite growth and standardization of choral work to balance the perfection in other lines.

There are many books from which to choose for use in choral work; but the number of real books, liberally supplied with singing material, including

also material to develop both an appreciation of music and at least an elementary technique, is small. So I advise you to look long and study well in deciding on the materials which will actually do the most for our needs; for your own professional sake, and for the sake of your pupils' musical education, be sure that you look! Examine all of the books published for girls glee club, boys glee club and mixed choruses. There are some splendid new things on the market. Look carefully through the Aeolian Series, the Laurel Octavo, Blue Octavo, Concord Series, The Old Masters, The Modern Series, The Commonwealth Series, The Folk Song Series, Black & White, Baldwin School Choral Series, Classic Chorales. We are on the threshold of a great change in our singing, so do not fail to become acquainted with the new and better things that are causing this change.

It is an accepted fact that an important contributing cause to the improvement of public school music is the interest of manufacturers and publishers towards its development. The finer material, the better arrangements of music have furnished the supervisors with better tools, and, no matter how good the workman, he can do even better with finer tools. Hence, our attitude toward the publishers may well be one of interest, friendship, and ready recognition of helpful service gladly given.

We both have been working toward a common aim—that of developing a keener appreciation for good music among children and people under our influence and ultimately to extend that influence until we become the music loving and singing nation that the more earnest of our associates hope for and have striven toward.

Let us, then, instead of fearing the publishers, their abilities and their work, join forces with them, realizing that their aims are ours and that their service to us is indispensable; that with the great wealth of material rolling from their presses we can the sooner achieve our dream, that of bringing the beauty and joy of music and the singing of it to the great masses of our people.

## CONCERT

Milwaukee School Groups  
Reed and Wind Ensemble  
Joseph Skornicka, Director

Oboe and Bassoon

Basque Folk Songs, Nos. 1 and 2 ..... *Tr. by Moehlmann*

Clarinet and Saxophone

The Lotus Flower ..... *Schumann*

Flute Ensemble

On, Wisconsin ..... *Purdy*

Combined Ensemble

The Heavens Resound ..... *Beethoven*

String Ensemble

Anna Johannsen, Director

Cello

Selection from the Creation ..... *Haydn, arr. Maddy*



## Combined Ensemble

- Soldiers' March ..... *Schumann, arr. Gordon*  
 The Music Box ..... *Gordon*  
 Hail to Our Colors ..... *Gordon*

Sixth Grade Chorus

W. Otto Miessner, Director

- Cantata, Dryad's Kisses ..... *Miessner*

Soloists: Alfred Hiles Bergen, Baritone

Charles Roloff, Soprano

Accompaniment, Milwaukee State Teachers College Orchestra, trained  
 by Hugo Anhalt

## CONCERT

Milwaukee High School Groups

All-City High School Band

Joseph Skornicka, Director

- Marche et Cortège (La Reine de Saba) ..... *Gounod*  
 Andante in Modo di Canzona, 4th Eymphony ..... *Tchaikowsky*  
 Suite de Ballet, Anthony and Cleopatra ..... *Greenwald*  
 On, Wisconsin ..... *Purdy*

Harp Ensemble

Emma Osgood-Moore, Director

- Sarabande, 11th Suite ..... *Handel*  
 Marcheta (Love Song of Old Mexico) ..... *Schertzinger*  
 March Majestic ..... *Chalmers*

All-City High School Orchestra

Anna Johannsen, Director

- Overture, Marriage of Figaro ..... *Mozart*  
 Allegro, 1st Symphony ..... *Schubert*  
 Fete Arabia (Suite Orientale) ..... *Berge*

High School Chorus

Herman F. Smith, Director

- Cantata, Hiawatha's Wedding Feast ..... *Coleridge-Taylor*

Soloist, Elmer Grundy, Tenor

Accompaniment, Combined Orchestras of North Division and Riverside  
 High Schools, trained by Eleanor W. Suckow and Ellen Sargent

## PROGRAM

A Cappella Choir

Central High School

Flint, Michigan

Jacob A. Evanson, Director

- Blessing, Glory and Wisdom (Motet for Double Chorus) ..... *Bach*  
 O Magnum Mysterium (Motet for Christmas) ..... *Vittoria*  
 Dayspring of Eternity (Seven Parts) ..... *Christiansen*  
 A Joyous Christmas Song ..... *Old French, setting by Gevaert*  
 Deep River ..... *Negro, setting by Burleigh*  
 Exaltabo Te (Motet or Five Voices) ..... *Palestrina*

## CONTRIBUTIONS OF ELECTRICITY TO MODERN EDUCATION

E. A. NICHOLAS, *Radio Corporation of America, New York City.\**

I have been asked to speak on the future possibilities of radio in the realm of education. During recent months we whose business it is to design, manufacture and merchandise radio equipment, have been brought to appreciate the part which radio is now playing in the educational life of the United States and the increasing extent to which American educators are making use of it.

As I see it, the progress of education throughout the ages divides itself into four periods, each of which coincides with a landmark in man's efforts to establish communication with his fellows. For how many thousands of years man employed gestures and a sign language in communicating his wants and his desires to those about him, we do not and probably never shall know. We do know, however, that the appearance of the spoken word marks an epoch in the history of civilization—that it is the farthest outpost of man's intelligence. Yet it was only the beginning. Man's world was still a small one, rigidly bounded by sight and speech.

The second great step came with the invention of the art of writing. In the beginning, this was limited to a crude picture symbolism, but, as time went on, an alphabet was evolved which made it possible for man to commit his thoughts to writing. Once recorded on wood, parchment, clay or stone, these thoughts could be transmitted to distant points via couriers or messengers. In addition to providing man with a means of permanently recording his thoughts, the invention of an alphabet enabled him to employ such signaling agencies as flares, smoke and drums—the first telegraphic systems of recorded history.

Yet man's world, although made infinitely larger by the development of writing, was still a limited one. For many centuries, the art of writing remained a mystery and a closed book to the great mass of people. Throughout that period of history which is known as the Middle Ages, the common people knew neither how to read nor to write, and it was only the efforts of the monastic orders which kept the torch of learning from being extinguished altogether. The few books in existence were made by the monk copyists who, having cloistered themselves in inaccessible monasteries, spent their time in translating the works of the ancient sages into Latin. Such books, of course, were very expensive, and, being written in a foreign tongue, were available only to scholars.

The third great step in the progress of education came with the invention of the printing press by Gutenberg in the latter part of the fifteenth century. It is quite impossible to over-emphasize the part which the printed page has played in the history of civilization. The invention of the printing press made it possible to duplicate the writings of the ancients in hitherto unpre-

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\* In the absence of Mr. Nicholas, this paper was read by Mr. P. E. Parker of Chicago.—Editor.

cedented volume, and to make these writings available to the masses. With the appearance of the movable types of Guttenberg, the Middle Ages came to a close, the Renaissance was ushered in, and modern history began.

The fourth and most recent step in the progress of education came with the development of radio communication. It would be more accurate to say that this phase began with man's first attempt to enlist the aid of electricity in the solution of his communications problems, for the new education is essentially an electric one. Never before in the history of the world have educators had so many and so efficient forces at their disposal with which to bring enlightenment to the masses, as they have at the present time. Foremost among these forces is radio broadcasting, but there are many others. The telephone, the telegraph, the talking motion picture are equally vital instruments; and, at a no distant date, we may expect to see television added to the list of modern educational aids.

Radio broadcasting has aptly been called the surprise party of radio. For many years, its technical foundation—the wireless telephone—was little more than a toy. It was, indeed, the spare-time plaything of a few thousand American amateurs engaged in dot-dash communication, as a speedier and more personal means than the cold dot-dash tongue of radio telegraphy. Certain communication companies sought to make use of the wireless telephone in place of the usual wire telephone. However, scant practical success attended such efforts, due to lack of secrecy. After all, a private communication service must be private. Finally, a far-seeing executive reasoned the matter out in this way: if the wireless telephone could be little more than a glorified farmer's party line, with everyone able to listen in if so willing, why not place public, rather than private, communications on the air? In other words, why not have a mass communication rather than a private communication service? And so broadcasting, based on this sound philosophy, came into being.

On November 2nd, 1920, there were introduced to the American public the possibilities of the wireless telephone in the field of mass communication. On that evening, Station KDKA instituted the first broadcasting service in the history of the world, with the transmission of a short program made up of the returns of the Harding Presidential election contest, interspersed with a few phonograph record selections and announcements. The programs propagated by this pioneer broadcaster were, admittedly, very crude, and it is extremely doubtful whether the officials of that station had, at that time, an adequate conception of the possibilities of the service which they were inaugurating.

Nevertheless, the American public speedily interested itself in the activities of Station KDKA. Within a very short space of time, other stations were established.

In the beginning, the public was so thrilled at the mere thought of snatching words and music out of the air that little attention was paid to the quality of the program. Eventually, however—and I might add inevitably—this novelty wore off, and the listening public came to expect a really high grade entertainment and even enlightenment from broadcasters. From that point

on, our broadcasting service experienced a marked change for the better. It was essentially a case of the survival of the fittest. Those stations which supplied their listeners with a high grade of entertainment flourished and prospered; those that did not speedily passed into the discard. Key stations, located in the largest metropolitan centers, were soon found to possess an almost endless choice of excellent program material, whereas the isolated stations in smaller cities experienced difficulty in maintaining a steady flow of high grade program features. Fortunately, the technique of network broadcasting, utilizing telephone lines as the links in the chain, was worked out. Also, the cost of good broadcast material, a grave problem for the first few years of broadcasting, was ultimately met by utilizing the broadcasting medium as a vehicle for the good will business message, just as our newspapers and magazines, while primarily aimed at supplying editorial material, nevertheless carry the advertising message of industry.

That broadcasting should evolve mainly along entertainment lines is to be expected for the first few years of this young art. It is only quite recently that any serious effort has been made to employ radio as an educational agency. The broadcasters have, it is true, profoundly stirred the latent musical consciousness of the American people by introducing them to the works of the great masters. And they have, in many other respects, sown the seeds of a broad general culture. Nevertheless, by far the most important results of our early broadcasting activities have been in focusing attention on the possibilities of radio as an instrument of education and enlightenment rather than one of mere entertainment.

Seeking to crystalize this growing sentiment in favor of radio as an educational agency, the Radio Corporation of America began the work of preparing a suitable series of programs addressed directly to the children in the schools. Opinion was unanimous in agreeing that music, because of its universal appeal, was an ideal subject for an experiment in broadcast education. Accordingly, they approached Dr. Walter Damrosch and asked him to conduct a preliminary series of musical lectures.

In the beginning, the experiment promised to be a most precarious one. At the time, few of our schools were equipped with receiving sets, since there had never been any programs on the air devoted exclusively to school children. On the other hand, commercial organizations who might have sponsored a program for the benefit of the school children were naturally hesitant to do so for the very good reason that there was no assurance that it would be received. The broadcasters and the sponsors were unwilling to broadcast educational material in view of the lack of an assured audience, and the school authorities did not feel justified in purchasing radio equipment because there were no programs on the air of especial interest to him.

The first concerts were broadcast last spring under the personal direction of Dr. Walter Damrosch. All authorized RCA dealers were advised of the broadcast and urged to lend their local school a Radiola for the occasion. The response from the schools was, as you know, gratifying in the extreme, and proved conclusively that American educators were alive to the educational possibilities of radio broadcasting. In consequence of this experi-

ment, the Radio Corporation of America signed a new contract with Dr. Damrosch for a new series beginning in the fall of 1928 and continuing up until the close of the school year this May.

Today hundreds of thousands of school children are learning a better appreciation of music through the weekly concerts of Dr. Damrosch.

Broadcast education, I am convinced, has come to stay. Radio is a valuable auxiliary to education, and it is certain to become a powerful force in assisting you in your efforts to educate not only children but their mothers and fathers as well. It is possible and entirely plausible that the parents of school children will take more interest in education when they are enabled to hear in their homes many of the subjects which the children study in school.

Nevertheless, I believe that it is to the rural school that radio will mean the most. There are, I am told, 160,000 one-teacher schools in the United States, and these are entirely in the rural districts. The Bureau of Education of the United States recognized the disadvantage at which our rural residents have heretofore been placed in the following words: "Rural dwellers cannot hope to compete advantageously with urban dwellers for living as long as their educational equipment is generally inferior." And now radio, I believe, has come to sweep away this barrier in the interest of our vast rural population, since the Little Red School House quite as well as the big brick high school can share alike in the matter of educational radio programs.

Radio as an educational force has not been limited to school children. Indeed, if anything, the role of radio has been largely in the way of extension education or adult education—the educating of those who have left school. Quite aside from the general cultural background which radio is constantly creating in its listeners, its programs are sufficiently replete with educational talks to be of vital benefit as adult or extension education. In the matter of political education alone, radio has more than justified its cause during the recent Presidential campaign. From the time of the National Conventions in June until Election Day, the greatest radio audiences ever assembled by vast nation-wide networks were given a complete resume of the stirring campaign. The two major candidates themselves, as well as their principal supporters, were given the freedom of the air for a period of more than four months, and it is safe to say that in no previous campaign have the issues at stake been better understood by the electorate. And, although there were doubtless other contributing factors, I venture to say that radio is entitled to no small share of the credit for having brought out the greatest vote ever recorded in American political history.

And shall we stop with an intensive utilization of radio broadcasting as the ultimate in our educational methods both in school and in the home? I think not. Already there are other mediums of education now in the making, which may well come up for serious consideration at this time. These mediums, like radio, also belong to what we might term "electrical education," and are really offshoots of radio technology.

I refer to the talking movies and to radio television. The first, talking movies, is being rapidly developed and exploited today as a theatrical presentation. Most of the large and small theatres of the country are either equipped with talking movies or are contemplating the early installation of such a system. Even today, the film goes forth to the theatre, whether it be on Broadway or on Main Street, with complete action and sound recorded on the celluloid ribbon. It has become possible to reproduce a play in its entirety, with music and dialogue and sound effects. The news reel now carries the speech as well as the portrait of the prominent man, and the sound as well as the action of an important happening.

Heretofore, the talking movies technique has been a more or less successful combination of phonograph and motion picture projector, operating in synchronism with the pictures. Today, however, the highly refined RCA Photophone System, based on the radio, electrical and acoustic experiences of the combined engineering staffs of the General Electric, Westinghouse Company and RCA organizations, includes the sound record directly on the film itself. The sounds are recorded in the form of a variable width black band down on one side of the film or alongside the frames or pictures. Being carried on the same support, the sound and pictures must always remain in synchronism. Furthermore, the reproducing mechanism can be materially simplified with the sound reproducing attachment added to any standard motion picture projector, together with the necessary control, amplifying and loud-speaker equipment.

Although visual education through the use of motion pictures in schools has developed slowly, there is much promise of this educational aid in the near future because of the increased scope of the talking movies. Heretofore schools have hesitated to install projectors because of the absence of suitable films or at least film libraries. Motion picture producers realizing the dearth of projectors in schools have hesitated to make educational films. Nevertheless, wherever visual education has been given a fair trial it has proved its great value. The eye, it has always been said, is the quickest route to the brain.

And now we have sound joined to the picture on the screen, effecting a truly complete presentation. Instead of tiresome titles, interspersed between pictures, and calling for a double interpretation of the subject, the graphic and the descriptive, we can now have an illustrated lecture with motion pictures and accompanying running talk, so that the mind may concentrate on the subject matter in a smooth orderly manner. We can have the greatest teachers of our day and age, whether their subjects be physics, biology, philosophy, history, mathematics or music, come before the school room and speak with almost as much effectiveness as if in person. And when the power of the screen to summon subjects and scenes from the world over is taken into consideration, the talking movies may well be said to be the greatest educational force yet placed in our hands.

I believe that the day is not far distant when we shall have talking movies in all our modern schools. It is only a question of time when suitable subjects for educational purposes will be available, and even at this time a

valuable library of subjects is being built up in the form of news reels, scientific subjects and travel pictures, primarily intended for the theatre but actually possessing permanent educational value.

Ultimately we may go a step further in our electrical education with the advent of highly refined television. This technique must eventually bring sight as well as sound from any part of the world to the school room. It is certain to become a supplement of present sound broadcasting so that we shall have "lookers in" as well as "listeners in."

Only recently television has stepped out of the laboratory and taken its place in the everyday world as an experimental development, just as radio broadcasting was introduced to a handful of radio amateurs some eight years ago. Television today is crude, to be sure. It is possible to transmit simple pictures which can be reconstructed at a distant point and seen as moving pictures. Television is not to be confounded with radio pictures or the photo-radiogram system which has to do with the transmission of "still" pictures such as photographs, drawings, fingerprints, handwriting, etc.

Today there are serious attempts being made at developing television into a practical means of entertainment and enlightenment. The problems are far greater than those which confronted the pioneer workers in sound broadcasting. On the other hand, the magnificent research laboratory and engineering facilities which have come with the rapid growth of broadcasting are now available for television, which means the eventual solution of its problems.

Without being a prophet, and without making rash promises, I am sure that radio television will become a great force in educational work. The next generation to enter our schools will have the benefit of television along with talking movies and radio broadcasting as educational aids. In this way the living world will be brought to the school room and placed on a screen which will be a universal window, so to speak, through which broader conceptions will be formed.

And while still on the subject of electrical education, let us not forget that if contact and the exchange of ideas constitute education, then the telephone, the telegraph and the radio service to all parts of the world play their part in our present day education. Today we have contact with 100-fold more persons than we did in the past generation. We keep in touch with world events from the farthestmost corners of the globe. We are living indeed in a world neighborhood.

In conclusion, let me assure you that we of the radio industry are fully aware of those words of Virgil: "Of so much importance is training in our tender years," in our efforts to develop education aids. We are providing the means as rapidly as our technical developments permit. It is for you, however, the educators of the nation, to apply those educational means which are being made available in ever-increasing degree. We ask your coöperation and offer ours in return. Great things must come out of such a working agreement. We are indeed entering a new and greater era in education.

**THE BRITISH-AMERICAN FIELD DAY**MRS. FRANCES E. CLARK, *Camden, N. J.*

(For this article, see pages 174 ff.)

**NATIONAL HIGH SCHOOL ORCHESTRA CAMP**

By JOSEPH E. MADDY

The National High School Orchestra was first brought together for the Music Supervisors National Conference at Detroit in 1926 and proved so feasible and practical that a second gathering was planned and carried out the following year for the Department of Superintendence of the National Education Association at Dallas, Texas. The first National Orchestra numbered 230 players from 30 states; the second 268 players from 39 states. The playing of the National High School Orchestra at Dallas won a great victory for music education when the superintendents passed a resolution classifying music as one of the fundamentals of education.

The third gathering of the National Orchestra was at Chicago for the Music Supervisors National Conference in 1928, when the orchestra numbered 311 players from 36 states, playing under the direction of Frederick Stock and Howard Hanson, the concert being broadcast over the National Broadcasting Company's chain with unprecedented success.

These gatherings of the National High School Orchestra were so inspirational in character and so profitable to the students musically that they demanded a longer period of assemblage in order that they might multiply the experience of playing in such a select and well organized orchestra. The National High School Orchestra and Band Camp was the logical answer to these demands. I will pass over the unhappy and busy months in which the struggle of launching and financing such an undertaking occupied a major place in my life as well as the lives of others who worked with me. Now that the Camp is a reality it is only necessary to describe its location, equipment, purpose and activities.

The Camp is located at Interlochen, Michigan, about 14 miles south and west of Traverse City, on the main line of the Pere Marquette Railway and two miles south of U. S. Highway No. 31 which is paved from Chicago and Detroit to the Camp. This site was selected because it is situated between two beautiful lakes about a quarter of a mile apart and because it adjoins Interlochen State Park, a beautiful pine forest of 200 acres—also because this site was donated, no minor consideration.

The girls' division of the Camp was built on the shores of one lake and the boys' division on the other lake. Between the two camps, in a natural depression, was built the rustic stage known as Interlochen Bowl, where all rehearsals are held and where concerts are given each Sunday afternoon and evening and on many week nights.

The boys and girls are housed in well built, modern cottages, with electric lights, hot and cold water, baths, lockers, etc. Each cottage houses twelve boys or girls and a counsellor, who is held responsible for every act



of the residents. Boating, swimming, tennis, baseball and archery are indulged in by the students when not in rehearsal or class. Classes are offered in all branches of music under outstanding instructors. A day's schedule would appear something like this; 6:45 A.M. rise, setting up exercises and dip in lake; 7:30 breakfast; 8:25 inspection of cottages, beds made, cottages cleaned; 9:00 orchestra rehearsal; 11:00 conducting class; 12:00 dinner (not lunch); 1:30 wind instrument class; 2:30 band rehearsal; 4:00 tennis; 5:00 swimming; 6:00 supper; 7:30 string quartet rehearsal; 8:30 attend faculty concert; 9:30 in cottage; 10:00 taps.

It was not necessary to require the students to study. It was necessary to keep them from overwork and it was necessary to require them to take two hours of recreation daily!

Playing the masterpieces of music day by day and drinking in the beauties of the surroundings between rehearsals made an ideal summer for the fortunate boys and girls of the first National High School Orchestra and Band Camp. The medical director's figures certify as to the health of the Camp, the average gain among the boys and girls being seven pounds for the eight weeks.

Visitors came from all parts of the country during the summer. Some came and went, but many of them just came, and never went until the Camp closed. The result was that Hotel Pennington, on the Camp grounds, and every cottage in the neighborhood and every foot of camping space in the state park were occupied and it was almost impossible to crowd in another visitor during the last two weeks of the camp.

The beauties of Interlochen Bowl and the music that emanated therefrom attracted large audiences from everywhere until capacity was reached with an audience of 5,000 the last concert. With no large city nearer than Grand Rapids, 150 miles away, we wondered where the audiences hailed from, until inspection of auto licenses revealed the fact that 32 states were represented in one audience.

Eighty-five girls and 31 boys made up the personnel of the 1928 National High School Orchestra and Band Camp. They hailed from 26 states and carried back wonderful stories of their experiences to their schoolmates and teachers. As a result of this, the enrollment for the 1929 Camp is nearing the goal of 300 players for which the Camp was built. On the strength of this increased enrollment additional equipment is being added to provide classroom space and more comforts.

Other added features of the 1929 Camp are extension courses in music given by Teachers College of Columbia University, Cincinnati Conservatory of Music and the University School of Music of Ann Arbor. These courses provide practical training and observation in the types of instruction given the high school boys and girls in the camp.

A staff of 30 counsellors and a faculty of 25 artist performers constitutes the supervisory personnel of the camp. The counsellors are all music supervisors and the faculty members are all symphony orchestra musicians of high standing.

The seating capacity of Interlochen Bowl is being doubled and parking space is being prepared for many thousands of additional visitors during the summer of 1929, when the camp will be in its second season. Many famous musicians will participate as conductors or soloists, and a number of new compositions will be heard here for the first time.

The National High School Orchestra and Band Camp is your Camp, and you should come and see it in action. The 1929 season opens June 23d and closes August 18th. Drive up for a day or two after summer school closes. We promise you a series of thrills.

## THE MUSICAL EDUCATION OF THE GRADE SCHOOL TEACHER, IN TRAINING AND IN SERVICE

(From the Standpoint of the Normal School)

JOHN W. BEATTIE, *Northwestern University, Evanston, Illinois*

The musical education of the grade school teacher is a matter of vital importance in the upbuilding of musical America. The music supervisor is rapidly becoming a very thoroughly trained and properly equipped specialist. Our laws governing the certification of supervisors have taken care of that. But the music supervisor can only plan and direct. The actual instruction in music must be carried on by the grade teachers, who try to carry out the instructions of the supervisor. This is true in practically every small city school system and in most of the large ones. The universal adoption of departmentalized teaching such as obtains under a platoon system, the Gary system or any of its modifications, would bring about a situation where all music instruction would be given by trained musicians. Such an arrangement may be found in isolated cases. But, by and large, taking the country as a whole, by far the largest amount of music teaching in the Schools of the United States is done by the grade teacher; much of it supervised, some of it not. Educators tell us that this situation is likely to exist for many years. That being true, we, as music educators, must see to it that the grade teacher be given adequate instruction in music, as much as possible while in the normal or teacher training school, as much as we can insist upon after she is in teaching service.

In the effort to make this discussion as comprehensive as possible, I have asked competent and experienced people to discuss various phases of the topic under consideration. It is to be regretted that no member of a normal school staff could be persuaded to appear on the program. After having invited three normal school musicians to speak, the chairman felt obliged to discuss the question of what might constitute adequate training of the prospective grade teacher.

In any consideration of the extent and content of music courses for grade teachers, several matters must be given attention before we outline our course.

First: What is the musical background of our future grade teacher? We are told that many, perhaps a majority, of our normal school students come from the farms and small towns. We know that musical education provided

in rural and village schools in past years was meager, when not entirely lacking. That situation is being improved, but for some years to come we may expect that many of our normal school students will have very limited knowledge of music and no performing ability.

Second: What is the length of the training course for the average grade teacher? In the better systems it is two full school years, each year being divided into three terms of twelve weeks each or two semesters of eighteen weeks each. Either division will result in training which is carried on through seventy-two weeks. In smaller towns and rural schools teachers will be employed with less than these seventy-two weeks. One year of training beyond high school and even less will be sufficient to enable a teacher to get some sort of school position.

Third: How much time for music instruction can fairly be asked of those who plan the intensive and inclusive course of study for prospective grade teachers? The National Research Council of Music Education proposes that one hour of study out of ten be devoted to music. That is, if a normal student has a program calling for twenty hours of class attendance per week, two of those hours might well be spent in some form of musical endeavor. It may be argued that twenty hours a week are too many. However, if physical education, art, music and other subjects which ordinarily call for little outside preparation are included among the twenty, the course might not be too arduous. Let us put the proposal another way. If a teacher finishes her two year course with sixty semester or ninety term hours of credit, of those credits there might properly be six semester, or nine term hours of credit in music. For less than a two-year course, the amount of credit would be decreased on the percentage basis. Six semester or nine term hours for music in a two year course does not seem excessive to those who are engaged in music education. As a matter of fact, few normal schools require that much; some do not require any.

Fourth: Should the courses in music be required of all normal school students? If all of them are to teach music, yes. Now there is no very definite way of determining in advance the future career of a teacher. She may be pointing toward work in a platoon school or junior high school where she will not be expected to teach music. Actually, she does not know where she will teach, in what kind of school or in what grade. There is a strong probability that she will teach music. Very well; on that basis we should insist that she be given training in music. There should be a minimum requirement of music instruction for every normal school student.

Now we have raised some questions and partially answered them. We believe that many of our students have very little musical background. We think they should all be required to take some music and that for most of them nine term hours of credit in music out of a total ninety term hours is reasonable. Now, what should be included in our music course?

First, experience as musical performers. This experience may be gained through singing in the classroom, participating in work of the glee club, chorus, choir or other ensemble, and, if the voice is good enough, as a soloist.

There will be a few students whose experience will be in the instrumental field as pianists or performers on band and orchestral instruments; but since most of the music instruction they are to give will have to do with singing, choral experience should be the thing stressed. This experience should teach the use and control of the singing voice, proper habits of breathing and phrasing and some idea as to interpretation. It will also involve considerable sight reading. So, through this choral experience the student learns a great deal about the theory of music along with his singing which should afford some enjoyment.

Second, knowledge of some of the facts about music. Much of this knowledge can be best taught in connection with the chorus work. Acquaintance with key structure, key signatures, time values, intervals, simple elements of notation and the more commonly used marks of expression may all be stressed as part of the vocal study. The students absorb a lot of information about the more technical aspects of music as they study choral music. It is a far more natural process than that of isolating the theory from the practice and making the study of music entirely factual.

Third, familiarity with many songs appropriate to the schoolroom. Here again, we stress the importance of musical experience. The students may learn a great many fine songs which become part of a permanent repertoire. They will carry this repertoire of standard songs with them wherever they go and will thus be enabled to teach some music, even if they work in a school or system where no supervision of music instruction is provided.

Fourth, enough of method to enable one to carry on elementary music instruction with children. The teacher might at least know how to select and present song material. She must know how to teach a song by rote, pitching the songs accurately by means of a pitch pipe. As for methods of presenting staff notation according to some particular system, that is not necessary. If a supervisor believes firmly in this or that method, he can acquaint his teachers with its intricacies through visitation and grade meetings. We wish our normal students to be acquainted only with methods that may be generally used. Primarily, we desire that they be brought into contact with as much fine music as possible through actual performance.

Finally, the greatest possible experience in listening to music that is beyond their own capabilities. This experience may come through use of phonograph, radio or listening to visiting or local performers. The more one hears of good music, the keener is his enjoyment and the greater is his ability to talk intelligently about it. If this listening is based upon ability to perform in some small degree, our normal school graduate will go out into teaching with some foundation in music on which the supervisor can build.

The musical training of the teacher goes on as long as she is in the teaching profession. The normal school can at best give her an acquaintance with some good music, enthusiasm about music as a factor in education, a limited knowledge of its theory and history, and love for it as an art. Upon such musical foundation the superstructure provided by further experience with music will be secure.

## THE MUSICAL EDUCATION OF THE GRADE SCHOOL TEACHER, IN TRAINING AND IN SERVICE

(From the Standpoint of the School System)

THEODORE WINKLER, *Supervisor of Music, Sheboygan, Wisconsin.*

Before discussing this topic, let us consider for a moment the work which we expect the grade teacher to do. She reaches the music class from five to twenty times as often as the supervisor does, who is able to visit a class at best weekly but more often bi-weekly or even monthly. This alone should show us that the greatest amount of the teaching and drill, by far, rests on the shoulders of the grade teacher; and if she fails, the results will be disappointing, no matter who the supervisor may be.

I fully realize that we expect a great deal, perhaps too much, from our grade teachers today. So many subjects and activities have crept into the curriculum that I often wonder how the teacher manages them and can hope to satisfy all the supervising agencies. We certainly cannot expect her to be a specialist in all of the things she is supposed to know enough about to teach them successfully.

It would be well, therefore, to consider the minimum essentials necessary to do the class room work efficiently, at least during the periods between the visits of the supervisor. In my long experience with grade teachers I have found certain requisites absolutely necessary, and I will name them in the order of what seems to me to be their importance.

The first and most important essential I want to find in my grade teachers is the fact that they are good teachers, irrespective of their musical ability. I find that a strong personality, a sympathetic attitude, a thorough knowledge of child psychology and pedagogy, a sound training in school room methods and procedure, a healthy coöperation between teacher and pupil based upon good will, respect and mutual understanding—are the essentials for the successful operation of classes, and especially of music classes, where we must have a spirit of contentment, satisfaction, happiness and joy in working, to gain anything like success. I have seen fine musicians among my teachers make an utter failure of their music lesson through lack of personality and understanding, while some poor musicians came through with flying colors. Of course you understand that I do not demand the latter! I simply wish to say that of the two I prefer the good teacher to the good musician. The music class must always be a period of happiness, of joy, of recreation, if we are really teaching music and not theory or notes or scales or what-not. If music is the language of the soul, as we firmly believe, the music lesson must bring to the children the opportunity to express themselves in song, to sing spontaneously, because they like to sing, because they feel an inner urge to utter musical sounds, as the bird sings at break of day.

I know of a teacher whose class begins singing when the time arrives, whether she is in the room or not, just because these children have learned to look forward to their music lesson with joyful satisfaction and are not going to be cheated out of a minute of that pleasure. Now, contrast that

teacher with another one of poor, weak personality, in whose room you constantly feel a spirit of unrest, discontent, antagonism. She cannot get her children to work with her or for her; things go from bad to worse, and at last she decides that the entire class is to stay after school until they can sing that song well! What kind of singing will she get after school? You might be able to make a boy work an example in arithmetic after school—he will do it at last to end the agony and get outside with his playmates; but you cannot make him sing well as punishment, for it is psychologically impossible to sing beautifully when you are angry or sulky and feel mistreated and abused.

I do not by any means wish to say that the music lesson should be all play and no work. On the contrary, I firmly believe in good, honest effort. But this work is made so pleasant today by our modern methods and by the use of modern material that under normal conditions children will enjoy it; for they always enjoy the feeling of gain in strength and power, and they can easily be made to see that the apparent drudgery will serve to lead them to more glorious heights and more fascinating achievement. So, after all, give me the strong teacher, the great personality!

In the second place, I would want my teacher to have some pedagogy of music and class room methods, which she must have acquired both theoretically and through practice teaching. Above all, because some of these things I can make her acquainted with in a short time, I want her to have high standards of the child's singing voice, of recognizing and judging song material and of artistic interpretation of this material. Unless the standards of the grade teacher are well established in this respect, hearing her class sing from day to day without opportunity for comparison, she will soon lose her judgment regarding a good singing voice and will be entirely ignorant of the fact that her class is singing abominably. A teacher must recognize, furthermore, that making music is a physical, intellectual and emotional process, and only a proper training in each of these phases and a proper combination of the three makes music in reality an art. The voice of the child, itself a purely physical process, must be guided by the intellect and understanding as well as by the heart and the emotions, to create a song which is a piece of art instead of a mere physical exercise or mental stunt. To meet this requirement, my grade teacher must have at least some natural musical ability, coupled with imagination and poetic feeling, supplemented by an intensive training in theory and appreciation.

A musical ear is my third requirement—and I am not sure but that it should come second or even first. Given any natural ability in this respect, the grade teacher should be trained to hear correctly, to differentiate between tones that are in tune and tones that are not, to be able to tell whether a tone is musical and artistic, to know when children are singing correctly. She must be trained to carry a tune, for singing will help to train the ear. I wish she might learn to play the violin, if for no other purpose than ear-training. I find very few teachers who have had sufficient training in this necessary essential; and I would rather omit some harmony and theory from the teachers' training courses and add more ear-training, systematically and

consistently administered. For ear-training requires skill, and skill can be acquired only through persistent and constant drill and practice. It does not matter so much to me whether my teachers know what a fugue is, or know the meaning of the leit-motif in Wagner's operas; but I do want her to be able to hear correctly.

And, in the fourth place, I would like her to have a pleasant speaking and singing voice—and I believe that requirement to be within the reach of every teacher. Not only will she be able to serve as a model for her young singers, but a musical singing voice naturally results in a pleasant speaking voice, one of the greatest assets in life and especially in the school room. We certainly cannot expect any teacher to be a Melba or a Schumann-Heink, and I am not sure that I would want them to be. But within a limited range every voice, with few exceptions, can be trained to become agreeable, musical and artistic.

Lastly (and some of you may not agree with me here) I want the grade teacher trained in the fundamentals of musical theory, form and history. I place this last, not because it is not desirable, but because these things can be acquired by the teacher partly through self-study, through attendance at concerts and through help from the supervisor. The teacher cannot be expected to know all these things when she comes to us, but she must be willing to learn.

And this brings me to my closing remarks, some thoughts about the different ways and means whereby all the above training may be acquired.

The normal schools, with their limited time set aside for music training of prospective teachers, cannot hope to accomplish very much unless they insist on some prerequisites; these should be a course in theory and appreciation, and active participation in chorus, glee club, orchestra or band. Coming to the normal school with this preparation, the student could then be trained in a more advanced course for the duties she will have to assume. This training in the normal schools must include class work for the gaining of information, observation work to see this information turned into practice, active participation in musical activities to learn to do by doing, and lastly practice teaching under competent and experienced mentors.

But graduation from the normal school will not end this training. The supervisor must now take this teacher in hand and continue her training through talks and demonstrations at meetings and through model lessons taught in her presence whenever and wherever necessary. Observation of the work of other teachers will always help in the development of our teacher, and, if the saying is true that experience is the best teacher, her own work from day to day must help to train her and to make her more efficient, at least in methods and school room procedure. And teachers' institutes, extension courses and summer schools offer such a wide field to the wide-awake, progressive teacher that a well-trained class teacher should be the rule, not the exception.

Grade teachers, as a class, are a most conscientious, hard-working group of people, willing to coöperate and do their duty if approached with tact and sympathy. Our entire school system and its success rest in their hands, and

I have found very few who were not willing to learn, to do all in their power and to help me make music a success in our schools. Through the state must come the demand for better music training for our teachers, and this demand must be followed by giving students an opportunity to acquire this training. Class teachers know that it is an asset to them to be able to teach music; and I am sure that they will eagerly grasp any opportunity that promises to make them more efficient.

## EXTENT AND CONTENT OF MUSIC COURSES REQUIRED OF GRADE TEACHERS PREPARING TO TEACH IN RURAL AND VILLAGE SCHOOLS

EDITH M. KELLER, *State Supervisor of Music, Columbus, Ohio*

We are living in an age of significant development along all lines. Due to modern science and its applications, the world is an entirely different one from the world of a generation ago. Education, which was formerly a luxury for the more highly favored, has now become a necessity for most people. It is estimated that our high school enrollment alone has shown a 1,600% increase, which means that our boys and girls are more and more concerned with better preparation for living. I recently heard a prominent educator state that as late as the seventies or eighties of the nineteenth century, the average amount of education for adults in this country was equivalent to the work of the first three grades, while present figures show that the average would be somewhat beyond the sixth grade. What does this mean? It is a significant fact that people are reading and thinking. With economic, political and social changes have come changes in educational policy. The right type of educational program must necessarily be bound up with the spirit of democracy which reflects change and flexibility. The future is unforeseen and will be different from the present; and if we are to educate for it, we must be mentally elastic.

The present day school curriculum is no longer concerned with the three R's alone in the elementary grades or with the traditional college entrance requirements in the high school. It is a much broader curriculum than ever before. We are now vitally concerned with the whole spirit of the democratic movement, which is toward an integration of vocation and culture. Significant to us are such statements as we find listed under the "Ten Major Objectives" in Bobbitt's Curriculum. In the basic training we find the following:

"Ability to utilize music for a healthful, varied and abundant awakening of one's emotional nature."

"Ability to sing."

"A proportioned intellectual apprehension, such as one's natural capacities will permit, of the realities which make up the world of man's life—the world of sound and music."

"Ability to make one's various mental and emotional states and activities contribute in maximum degree to one's physical well-being."

"Ability to relax physically and mentally at proper times and in proper ways."



Additional, when an "extra":

"High grade amateur vocal ability."

"Ability to play a musical instrument."

"Technical understanding of music."

There is now no question but that music plays a large and apparently increasing part in human life. With the increased interest in general education comes an increased interest in music as an important phase of it. Again, with the increasing spread of music instruction there must needs be more and more emphasis on the training of the teachers to whom this work is entrusted.

In general, great strides have been made in the improvement of our teacher-training program for supervisors and special teachers. Where music supervisors are employed, if their work functions to the best advantage, it must be followed up efficiently by the work of the elementary teachers. Therefore, we need definite standards for their training and a well-organized program of work. It is the regular teacher who spends the greater part of the day with the children and it is she who occupies the strategic position with regard to the music situation. Her attitude towards it will largely determine the attitude of the children under her guidance. She may create the proper atmosphere for making music a thing of beauty, or she may do the opposite. Her training is highly important and should differ from that of the supervisor only in quantity, not in quality.

My topic is concerned with the training of the grade teacher in the village and rural schools. This brings us to a consideration of the problems in rural districts. The teacher in the village and consolidated school will have practically the same problems as far as the work is concerned. The modern trend of education is reaching out and is being felt in rural communities, and far more attention than ever is being centered on improved conditions in general. The economic world has been concerned in recent years with the exodus of desirable population from the farms to urban and city districts. Every effort is being made to develop a finer community spirit and interest and to keep the most desirable type of citizenship on the farm. Ex-Governor Lowden, of Illinois, in addressing the Department of Superintendence in Washington several years ago, stated forcefully that the progress and security of the nation depend upon the type of people who live in rural communities, and that he who would measure the soundness of nation or predict its future must go out into the open country and learn what type of people are there. Several years ago it was estimated that one-third of the children of the nation were in rural schools. With improved roads come better transportation facilities, and with these, come consolidation and centralization and on the whole, better school conditions. Superintendents are becoming interested in better buildings, better equipment and better teachers. The rural child is being given consideration as a potential citizen of the future.

Conditions in other states are naturally less familiar to me than in Ohio, but our program is somewhat typical of general conditions. Our Rural Supervisor, Mr. George M. Morris has made some interesting reports from which I have gathered the following data. In 1914, before county superin-

tendents were employed to direct the school affairs of the various counties, Ohio ranked 27th in education. In 1920 she ranked 12th and in 1924, 3rd among the 48 states of the Union. In 1914 we were noted for one-room schools, poorly attended, with few if any courses of study, and with a very meager program of daily work for pupils in the first eight years of elementary work. There were but few rural high schools and not many of these of the standard type. Second and third grade schools predominated. We still have much for which to hope, but we have made real progress. In 1914 we had 9,489 one-room schools while today there are about 4,500, a reduction for the past fifteen years at the rate of one each day. In 1914 we had about 50 centralized and consolidated schools, with 1,824 at the present writing. With such conditions prevailing we can readily see that the problems of our grade teachers in village and centralized schools are practically one and the same.

As to the musical training of the grade teacher, it is generally conceded that certain definite standards must be set up if we are to accomplish what is desired. In the first place, there should be a definite state requirement in music for all elementary teachers. This program is found in many progressive states. In Bulletin No. 5, the Music Supervisors National Conference has recommended a splendid program for such training, with one-tenth of the total number of hours required for certification to be allotted to required music courses, and specifying quite generally the arrangement and content of the same. In attacking the problem of training we are confronted with the vicious circle and we are often at a loss to know the most important point of attack. Until music becomes a part of the course of study in the elementary and high school curricula, many of our prospective teachers will enter our training institutions with little or no musical background. Those of us who have been concerned in this type of training are well aware of the problems which confront us. If right habits, attitudes and skills are acquired in the formative years of school life, we need not have musically illiterate teachers. This training becomes more and more difficult with advanced years. Our normal schools *must* consider music as a basic subject and offer as thorough training in it as in any other subject. There must likewise be a workable program.

Since students of varying ability and training are entering our institutions for training, courses must be adapted to the abilities of the different individuals. Entrance examinations should be given and students classified accordingly. The Seashore Tests will offer a basis for measuring native ability. If the students are grouped according to ability and achievement much more can be accomplished. In putting over such a plan there are many administrative difficulties, as those of us with experience well know. Courses should be differentiated for various types of training, such as primary, intermediate, etc. We find such arrangements in many of our institutions for regular training work. Since singing occupies a large place in the music program, especially in the lower grades, it is absolutely essential that the primary teachers be able to sing if we expect efficient work. If she can not sing she should be transferred to the intermediate or upper grade

course where departmental work can more easily be planned. Remedial instruction should be offered and required without credit for students who are unable to do the required work in music. Those who have musical background and experience may well be excused from the elementary theory and sight reading courses and given opportunity for work of a more advanced and cultural nature. The phonograph will play an important part in the training of the elementary teacher and should be the mainstay of the teacher who can not sing.

In the training course our first and paramount consideration should be to see that these people develop a love and appreciation for good music. They must be made to realize the value of music as a vital factor in the rich and complete education of the child. They should see it as an integrated part of school life, as *education*, and as such a moulder of a finer and higher type of citizenship. We must set up a high aesthetic standard, one which will function in the life of the teacher herself and carry over to the class room. We do not teach well the subjects which mean little to us. One important fact to be considered is that the child is the center of our activity, and we must consider teaching children music and not music to children. It becomes necessary to develop musical self-expression in our prospective teachers. This can best be done through participation in much good music appropriate for the classroom work. Our course should be definite, concrete, objective, and much specific material should be available for practical use. The best rote songs should be selected—folk songs of our own and other countries, songs of home and art songs of the highest literary and musical merit. Time is too valuable to be wasted on anything but the best, for it is through this work that we must develop appreciations and attitudes of the right type. The students should have a good repertory of such material, well learned, and with a practical idea of the basic principles of conducting them in the class room. Much emphasis must be placed on singing with light tone quality, artistic interpretation, good enunciation and correct intonation. No mechanical singing should be tolerated. If there is a joyous appeal to the imagination, emphasis on the atmosphere and mood of the song, appropriate tempo, etc., the singing will be spontaneous and artistic at all times. Each student should realize the importance of the use of the pitch pipe for starting and testing all vocal work. Too much emphasis can not be placed on proper tone quality and good intonation. The child voice, its care, the treatment of uncertain voices, etc., are vital, essential features of the training. There must be a definite awakening of rhythmic response, through participation in rhythmic games, action songs, simple folk dances, dramatization, etc. Specific materials should be used in this connection, such as will be practical for actual classroom use. Too often we are prone to give these prospective teachers a smattering of the many phases of music work which we hope to see done, rather than some definite and concrete helps. Musical experience must precede musical theory and the necessary background for the work must be gained through participation and listening and learning to judge of values. Technical work must be given consideration but only as making possible the acquisition of further experi-

ence and of developing an independence. The fundamentals of sight reading must be acquired, but with emphasis on them as means and not as ends. These must be stressed as necessary equipment for ability to carry on a constructive program of music education. The music period should be a joyous period where each child may express his emotions, and the mechanics should be but incidental in discovering the real beauties in the music. How many dead, technical, formal music lessons are still to be found, where the ambition of the teacher is to see how many scales are known, how much theory etc. has been mastered! Of necessity the course must include some logical presentations of the problems of tone and rhythm as presented in the Graded Course of Study put out by the Research Council.

Another important phase of the training of the teacher should be observation of the work done under a skillful teacher under actual school room conditions. Opportunity should be afforded for conference beforehand with definite instruction as to what is to be noted. This should be followed by class discussion with opportunity for any individual reactions. I know of some teacher training courses which require elementary class instruction in piano for teachers who can not sing. One of our recently elected college presidents in Ohio, who had come from the superintendency of a progressive smaller city, is advocating piano instruction as a requisite for all elementary teachers. His program will be difficult to administer, even though we all recognize its value.

Other considerations of importance are emphasis upon the necessity of hearty coöperation with the supervisor should the teacher be fortunate enough to have one. Where there is none, and the full responsibility of the music work rests upon the regular teacher, she should realize the definite things to stress in connection with the music program.

Modern science has played a great part in the development of music education. Through the use of the phonograph much valuable material is available for all types of music work. Our equipment in the training school should include such as will be of practical help to the teacher in her classroom work. The radio is making no small contribution to the educational program and music comes in for its large share of help. In Ohio we have inaugurated a School of the Air with a man in the Department whose time is spent in planning and arranging a daily program along all lines of educational interest. He tells me the village and consolidated schools have shown remarkable interest in equipping for the programs. Many possibilities are available for those who can direct the home listening in music to programs of merit. Some emphasis might well be given to this.

The one-room school presents a somewhat different problem. Here as a rule there is little if any supervision and what is usually done must necessarily be taken care of by the teacher in charge of the regular school work. The training for such must be extremely practical, after considering the conditions under which the work must be carried on. We find an ungraded group with a range in years from six to sixteen, with naturally varying ranges of experience. The teacher must often be superintendent, principal, teacher and even janitor. The schedule is crowded and we can not hope for

much time in the daily schedule. A survey in one of our progressive Ohio counties shows the following: the average number of minutes given daily to each grade in a one-room school is 48 minutes while in the consolidated rural school it is 148 and in the centralized village school 189 minutes; 45% of the teachers in the one-room schools are inexperienced, while only 9% in the consolidated rural schools and 5% in the centralized village schools are inexperienced. We can thus judge of the limitations of the work in the one-room rural school. With a crowded daily schedule we can hope for but little more than from ten to fifteen minutes a day at the most. Where time and inclination permit, better results will be secured if the children can be divided into two groups, according to grade, and the work adapted accordingly. As a rule, the boys and girls in attendance have no desire or inclination to be skilled or professional musicians. Each rural child, however, has the right to demand that he be given opportunity to learn to sing many beautiful songs and to listen intelligently to good music. If we can accomplish this, and in addition a development of rhythmic expression, we have gone far in the right direction.

All surveys show that the inexperienced or less desirable teachers are found in such teaching positions and that salaries are usually low, equipment poor, and general teaching conditions below standard. Our training of the teacher must necessarily be of the most practical type. Here, if ever, we must get away from the formal routine of music instruction which characterizes many a music lesson. The first consideration should be training for the proper use and the care of the child voice, with very definite and specific suggestions for material to be used, which must be adapted to the ungraded group. There must be emphasis on various types of rhythmic activities, such as marching, skipping, stepping note values, dramatization, etc. Through the use of carefully selected materials available for the phonograph, children can easily be taught to discriminate between good and inferior music. Any technical work, if done at all, must be of the simplest type. Syllables may be taught as an additional stanza of an interesting rote song and later used for illustrating notation as desired. Except in most favorable situations we can not hope for much more than this, and our teachers should have a definite knowledge of the fundamentals necessary for this type of work.

Here, if ever, will we find the phonograph of unusual value in effectively carrying out the work. A small portable machine with a collection of well tested and tried materials will work wonders in a one-room school.

We may have to interest federated clubs, local clubs and various organizations in helping us to finance some such program. An appeal to them can not help but bring results. Every effort should be made by the teacher to be familiar with the community life in which she works and to learn what is available of a musical nature in the homes. She should encourage home singing, and have groups ready at all times to participate in the community gatherings if such are held.

We have found as a result of our School of the Air that some of our one-room schools are being equipped with radios. This, however, is not to be expected generally, although it may be possible to direct the home listen-

ing of some of the children, if the teacher is in touch with the stations sending out desirable programs. The right encouragement and opportunity to report on good music heard at home, will help to awaken a more wholesome attitude toward good music.

Too much emphasis can not be placed on the training of teachers in service for all types of instruction. Where supervisors are available, this is a most desirable way, provided the supervisor has the proper vision of her duties of a supervisory nature. Through county institutes, extension courses, and summer work, much progress may be made. We find in our more progressive counties where the music has been well established that teachers are being encouraged to include music in their summer school programs.

Much of the success of the work in music will depend upon the type of teacher who trains the students in the normal schools. These people must be broad-minded, sympathetic teachers of experience who are familiar with the actual conditions under which these grade teachers must work. If our training institutions could reach out into the nearby communities and give prospective teachers some idea of the problems to be met, I am sure much could be accomplished. In my last teaching position, which happened to be in the teacher-training department of one of our state universities, I was confronted with a serious problem when the schools of several rural townships were brought into the training school. We were especially distressed in the ninth grade, where from fifteen to twenty boys and girls with no musical background came into my ninth grade, which was the pride of my five years of experience in the school. On leaving the institution and taking up the state work, one of my first problems became that of working out in this county through the coöperation of the county superintendent and the university a music program which has more than exceeded my expectations. Instead of music in but one of the village schools of the county, it is now a part of the regular instruction of every school with the exception of six one-room schools, and plans are under way for some work in these another year. Seven of the schools of various types, from one-room to the largest centralized and village schools of the county, are used for practice teaching by the students as additional training beyond their regular training school assignments. We have an exceptionally wide-awake county superintendent with whom to work, and he and his corps of able assistants have coöperated splendidly with the university in a real county-wide music program. A few weeks ago, it was my pleasure to hear the All-County Music Festival which surprised me in its character. Over 750 children from one-room to village schools took part in primary, intermediate and high school choruses of a highly desirable character. An All-County Orchestra was also a feature of the program. In discussing it later the county superintendent stated that much of the success of the program was due to the coöperation and help of the grade teachers who had caught the vision and who were doing their share of the work to make the music program possible.

The future of our music program is brighter than ever before and through the hearty coöperation of all concerned we are coming nearer each year to attaining the slogan of our Conference, "Music for Every Child, and Every Child for Music."

## SOME SUGGESTIONS FROM A GRADE TEACHER TO THE MUSIC SUPERVISOR

JOSEPHINE O'REILLY, *Thomas Jefferson School, Milwaukee, Wis.*

This is indeed a strange world! Many queer things happen in it; but can you picture to yourself the old world upside down, or can you imagine a buck private telling a lieutenant how to be a lieutenant? The subject upon which I have been asked to speak has made both seem quite possible. Scientists tell us they find spots on the sun. Although I seem to be looking for spots, please do not think I am here to find fault. My purpose is to discuss the means by which the music supervisor can strengthen the grade teacher in her work.

The teaching of music is different from the teaching of any other subject. Unless one is conscious of having a beautiful voice, of having perfect control of that voice, to demonstrate before a supervisor is apt to make the teacher or pupil self-conscious unless put at ease. The supervisor who comes into the room with a superior attitude immediately wrecks the possibility of getting a response from either teacher or pupil. If the supervisor is unfortunate enough to fail to get the proper response from a teacher, I do not believe that it is the right, privilege, or duty of the supervisor to nag or persecute the teacher he or she is supervising; because part of the blame may rest with the supervisor. The teacher should be allowed to demonstrate and defend her method and then receive constructive criticism in private. You surely know that up-to-date business organizations never permit their employees to be reprimanded in public, because it destroys the customer's confidence in the firm. The teacher's influence can very easily be hurt by careless criticism or by an attitude of dissatisfaction expressed by the supervisor in word or gesture before the class.

The considerate supervisor in judging us and our work will remember that the grade teacher is teaching a dozen different subjects every day besides controlling and molding the characters of forty-eight young savages with different capabilities and possibilities.

The supervisor who really helps us and makes us feel at ease is the one who outlines the work to be accomplished, selects carefully that which is to be taught, and demonstrates how he or she wishes it to be taught. Outlines and methods are always helpful; but what a wonderful supervisor is he or she who says "This is how it is done," and proceeds to demonstrate the rule! A supervisor who outlines the work, selects the material, and demonstrates the method, comes to help; and a supervisor who comes to help is always welcome. May I say, in passing, that that is the type of supervisor we have in Milwaukee.

The supervisor who selects songs attractive to children is a great help to the grade teacher. If you would only select songs so attractive that the children would sing those songs on the street, in their games, in their homes, half our troubles would be over.

The children coming to us from Italy, Greece and other European countries can sing their folk songs without a pitch pipe, piano, or coaxing be-

cause they seem to be taught songs with rhythm and melody that appeals to them. This thought struck me quite forcefully not long ago as I watched a group of children from a soldiers' orphan home playing in the old Roman Forum. They were singing happily at their play when we arrived, and when they were told that the visitors were soldiers from America, instead of yelling, they again burst into songs full of rhythm and melody. The same was true of the children of France. As the pilgrimage wended its way along the battlefield of the Verdun sector, the children would run to the roadside singing with full hearts the songs of their native land. But our children! How seldom you hear them sing the songs they learn in school! You may hear them sing "Sonny Boy" or some jazz song. What is the reason for this? Why is it?

Many of the songs you select for children lack the rhythm and melody which appeals to them. You select songs to teach some chromatic, accidental, or what not. How few can really understand and ever make use of this technical information! If a child can sing a simple song by sight reading, isn't that enough until you can divide the children into the Musical Class, the Less Musical Class, and the Least Musical Class? The day of drudgery is passed. We no longer teach children to speak good English by making them learn fifty rules in grammar and a hundred exceptions; and the child who should be in the Least Musical Class should not have his life made miserable and the teacher's life made miserable by trying to force harmony down his throat when rhythm and melody are all he can get.

If the object of education is to do the best one can for the little citizen who spends a few years in school and a great many out of it, let us give him some worth while songs to take away with him. The Italian across the sea can sing his classical songs from memory, but we can scarcely sing one line of anything worth while without being bored. The old plantation melodies, even "Yankee Doodle" and the "Star Spangled Banner," are sealed secrets to the average child as far as singing them from memory is concerned.

Wouldn't it be better to have song books with a few songs that children love and want to sing rather than a hundred songs that they sing because they have to. The fault of many of the song books you select for the children is that the songs are selected to please you and not the children who are the customers. Any good business man will tell you that the customer must receive first consideration. The grade teacher could tell you the few songs to keep and the hundred to junk. These song books should belong to the children, not to the school, even if they have to be given to them at the school board's expense.

Remember that we grade teachers have about fifteen minutes a day on our program for music. If you give us too much to teach, no song or songs can be sung often enough to become part of the children. Unless children are given time to absorb some little of the music they are taught, music will not be the living expression of an organism truly alive, but will be forever lost in the mass of general education. Children enjoy that which they realize they have accomplished as a finished whole; nothing else matters much



but is lost in the general whirl of things. The results in music, that is, having a group of songs that children know and love, would do much in molding the national character and making a high type of citizen of all types of children. This selection and elimination of songs would not only help the grade teacher in music but would be a great benefit to the future of our children.

With regard to method: I would ask that you supervise as you would like to be supervised. With regard to material: I beg you to remember the children who are your customers. With regard to results: you may not succeed in training future Galli-Curcis, Tito Schipas, and John McCormicks, but you will bring joy to the great mass of children and help them to do the best they can with the talents and gifts God gave them.

### **SOME CURRENT PRACTICES IN MUSIC SUPERVISION**

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During 1928 an investigation was made of practices in supervisory organization and administration in cities ranging in size from 10,000 to 20,000. The study included an inventory of supervisory activities and devices used with an evaluation of these activities by various groups. While both general and special supervisors, such as music, art, and physical education, were included, this discussion is concerned primarily with those results which have a bearing on music supervision.\* Personal interviews were held with all of the supervisors in 10 of the cities. Thereafter questionnaires covering the same field were filled out by music supervisors in 120 cities. Data concerning supervisors employed were secured from 171 cities.

#### **CITIES EMPLOYING MUSIC SUPERVISORS**

Of the 171 cities concerning which data are available, 142 or 83 per cent have music supervisors. The music supervisor is the most widely employed special supervisor. Art supervisors are employed by 104 cities and physical education supervisors by 98. If a system employs only one special supervisor, that one is almost invariably a music supervisor. Since music supervisors are almost universally found in these cities it would seem that practices in music supervision are of considerable interest.

#### **PRACTICES IN ORGANIZATION**

It is evident that as a general rule, in the cities here included, music is taught primarily by classroom teachers (Table 1). In a few cases it is taught by special teachers and in a still smaller number by the music supervisor. The majority of the supervisors, however, indicate that their teaching is for demonstration purposes only.

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\*A more complete description of the procedures followed is found in "The Organization and Administration of Supervision in Cities Having a Population of 10,000 to 20,000." Unpublished manuscript, University of Minnesota Library.

TABLE 1

## Practices in the Organization of the Teaching and Supervision of Music Practice

	Per Cent
Music taught entirely by classroom teachers .....	71
Music taught entirely by supervisors .....	8
Music taught entirely by special teachers .....	13
Supervisor teaches for demonstration only .....	41
Supervisor visits regularly on schedule .....	79
Supervisor visits unannounced with no schedule .....	15
Spends most of visitation time teaching for demonstration .....	72
Spends most of visitation time in observation .....	10
Divides time equally among teachers .....	81
Visits some teachers frequently and others seldom .....	22
Prepares course of study for teachers .....	82
Organizes teachers for making course of study .....	10
Works under the direction of the superintendent .....	50
Works under the general supervisor .....	10
Works independently planning her own work .....	59
Works under the principal when in a particular building .....	19
Number replying .....	70

Music supervisors visit regularly on schedule. They spend the greater part of their visitation time teaching for demonstration purposes. Only 10 per cent state that they spend the greater part of their visitation time in observation of teaching. Very few of these supervisors apportion their time among teachers on the basis of teacher needs, more than four-fifths of them dividing their time equally among teachers. When asked during interview why this plan was followed, three supervisors replied that it was done "to avoid hard feelings."

It is evident that classroom teachers have small voice in the preparation of the music course of study, since 82 per cent of the supervisors indicate that they prepare the course of study for the teachers and only 10 per cent organize teachers for course of study making.

## FREEDOM OF ACTION ENJOYED BY MUSIC SUPERVISORS

Supervisors were asked to check the one of the three columns given in Table 2 which best describes the latitude accorded them by the superintendent. They were asked also to check in an identical form the latitude which they as supervisors accord to teachers under their supervision. It will be seen that while music supervisors feel great freedom in course of study, teaching methods, activities and selection of texts, they do not give this same degree of freedom to teachers. Principals and superintendents were asked to supply similar data. While principals seem to feel that they have less freedom of action than special supervisors such as music, art, and physical education, they in turn give more freedom to teachers than do special supervisors. A consideration of the replies of superintendents would indicate that they do not give special supervisors quite as much freedom as these supervisors seem to feel. The reason for this is probably evident. The

superintendent may have so small a knowledge of music, for example, that practically all initiative falls to the supervisor.

#### DIRECTION OF MUSIC SUPERVISORS

More than 80 per cent of the music supervisors work under the direction of the superintendent of schools (Table 1). One supervisor is responsible to the building principals and one to the general grade supervisor. The remaining 12 give no data. While, in a general way, these supervisors are responsible to the superintendent, they seem to work independently, planning their own activities. In only 19 per cent of the cases do they work under the building principal when in any particular building. It appears therefore that these supervisors represent the superintendent directly, being somewhat comparable to assistant superintendents.

TABLE 2

Comparing the Latitude Accorded by Superintendents to Music Supervisors With That Which They as Supervisors Accord to the Teachers Under Their Direction

Item	Per Cent*					
	Prescribed in general		Prescribed in detail		Complete freedom	
	Super- visor	Teacher	Super- visor	Teacher	Super- visor	Teacher
Time allotment .....	25	60	33	24	25	3
Course of study .....	10	70	22	18	56	2
Teaching methods .....	3	35	18	42	82	7
Activities used .....	3	25	29	43	62	9
Adherence to texts .....	10	48	20	21	39	3
Basis for promotion .....	9	10	15	22	21	20
Basis for classification .....	10	12	19	21	20	19
Basis for marking .....	11	10	18	21	21	21

#### THE MUSIC SUPERVISOR'S PROCEDURE

The typical supervisor spends half of her time supervising elementary grade teachers and the other half teaching in junior and senior high school (Table 3). While some music supervisors report time given to activities other than teaching or supervision, this appears to be the exception rather than the rule.

Nearly 60 per cent of music supervisors make 20 minute visits. They make either two or four visits to each teacher per month (Table 3). It is seen that regular scheduled visits are a distinguishing feature of the special

\*The per cent of supervisors who failed to check the several items has been omitted to simplify the table.

supervisor's work (music, art, and physical education). Principals and general supervisors on the other hand vary their visits according to needs of teachers.

TABLE 3  
Certain Data Concerning the Qualifications and Practices of  
Music Supervisors

Item	Median
Number of visits per month .....	2
Length of visit in minutes .....	20
Proportion of time given to teaching .....	$\frac{1}{2}$
Proportion of time given to supervision .....	$\frac{1}{2}$
Years of training beyond high school .....	4.3
Years of teaching experience before becoming supervisors .....	0.0
Years of experience as supervisors .....	7.53
Years of total experience .....	7.7

#### ACTIVITIES AND DEVICES USED

What do music supervisors do when they supervise? In an attempt to answer this question an extensive list of supervisory activities was prepared and so arranged that supervisors checking the inventory could indicate the extent to which they used each of the activities and also their judgments concerning the value of the various activities and devices. At the same time as this list was submitted to music supervisors, it was also checked by a considerable number of principals, superintendents, several types of special supervisors and more than 700 classroom teachers. It was thus possible to compare the practices and judgments of the several groups.

Only one activity, "long announced visits," is said to be "much emphasized" by more than 50 per cent of these music supervisors. The next ranking activity in point of emphasis is "demonstration teaching of proposed methods" which is checked as "much used" by 36 per cent. In order to facilitate comparison, only the major headings from the check list have been given in Table 4. Many of the activities valued highly by teachers are used little if at all by music supervisors. For example, meetings of teachers of certain subjects are said to be "of great value" by 71 per cent of the teachers but are checked as "much used" by only 24 per cent of the supervisors. Maintenance of a professional library is emphasized by 6 per cent of the music supervisors and rated as "of great value" by 65 per cent of the teachers.

A very large percentage of music supervisors failed to check the several items. The average number unchecked is 63 per cent for all the 65 items in the inventory. Many supervisors returned the forms entirely blank, sometimes writing across them "do not understand" or "does not apply" to music supervision.

TABLE 4

Comparing the Practices and Judgments of Music Supervisors With the Judgments of Teachers Concerning the Value of Various Supervisory Activities and Devices

Activity	Per Cents		
	Music Supervisors Practice	Music Supervisors Judgment	Teachers Judgment
I. Fact-finding			
1. Classroom visitation .....	60	41	32
2. Tests .....	6	17	55
3. Teachers reports .....	14	14	51
II. Fact presentation			
1. Teachers meetings .....	5	8	17
2. Bulletins .....	28	26	59
III. Stimulating growth			
1. Teachers meetings .....	24	37	71
2. Demonstration teaching .....	36	42	64
3. Professional library .....	6	28	65
4. Conferences .....	34	48	67
5. Experimentation .....	9	21	37
6. Self-evaluation .....	20	26	40
7. Inter-visitiation .....	9	38	16
8. Lectures .....	9	17	41
IV. Training of teachers and improving instruction			
1. Maintain office hours .....	12	26	56
2. Coöperative studies .....	15	24	48
3. Individual studies .....	9	39	66
4. University courses .....	10	26	60

Since each specialized field might be assumed to have certain activities peculiar to that field, blank spaces were left in every major section of the check list with the suggestion that additional activities not found in the list be added. In this way if the check list does not cover the usual activities of music supervisors they could add the activities or devices which they use. Fewer activities, however, were added to the list by special supervisors than by any other group.

#### THE MUSIC SUPERVISOR'S TRAINING AND EXPERIENCE

The median number of years of training beyond high school for this group of supervisors is 4.3 (Table 3). This is approximately the same as for supervisors of art and physical education and somewhat more than for elementary school principals. However, only 36 per cent of these music supervisors have a Bachelor's degree. It was hoped to secure in some detail the nature of the courses pursued in training. To this end supervisors were asked to list the courses taken and the institutions attended. This evidently proved too great a task. The replies made in this connection are so vague as to be practically meaningless. Only two supervisors report having taken any courses in supervision. About one-third failed to supply data.

Small colleges, private conservatories and normal schools train 70 per cent of the music supervisors here included. Colleges have trained more than any other single type of institution. Universities have trained a relatively small number. The descriptions of courses taken suggest that perhaps the courses pursued in many cases were primarily in musical performance rather than in methods of teaching or techniques of supervision.

The typical music supervisor has nearly 8 years of educational experience all of which has generally been in supervision. More than 80 per cent began their educational experience as supervisors without teaching experience (Table 3). This is in marked contrast to the experience of general supervisors like principals, who serve as teachers in the elementary schools for a considerable period of years before assuming supervisory responsibilities.

TABLE 5

Distribution of Music Supervisors According to Type of Institution in Which They Received Their Training

Institution	Number	Per Cent
None .....	5	7.1
College .....	19	27.1
Private schools .....	16	22.9
Normal schools .....	14	20.
Universities .....	9	12.9
Industrial art schools .....	2	2.9
Incomplete data .....	5	7.1
Totals .....	70	100.

#### PROFESSIONAL MAGAZINES READ

Music supervisors were asked to name the professional magazines which they regularly read. Only those listed by 10 per cent or more have been included in Table 6. No general educational magazine is included in this list. In fact, the "Elementary School Journal," which is reported as read by 47 per cent of elementary school principals, is read by only one music supervisor (Table 6). The only magazines in the list (reported by music supervisors) that are not specialized music journals are the organs of state and national educational associations. Taking all general education magazines combined, they are read by a total of less than 5 per cent of the music supervisors included in this study. In so far as supervisory techniques are being presented by general education magazines, these techniques are evidently not reaching special subject supervisors.

TABLE 6

Showing the Extent to Which Certain Periodicals Are Read by Music Supervisors

Periodical	Per Cent Reporting
Music Supervisors Journal .....	60
Musical America .....	52
State Educational Journals .....	32

Supervisor's Service Bulletin .....	24
Journal of the N. E. A. ....	23
The Etude .....	20
School Music .....	19
Music Bulletin .....	18
Music and Youth .....	15

### PLANS OF ORGANIZATION

The plan of organization for the teaching and supervision of the special subjects is by no means settled. In this study three plans were submitted to music supervisors who were asked to check the one which they believed to be most effective. The results appear in Table 7. The plan of providing skilled supervision for teachers with only limited training (which is really the plan now commonly followed) does not seem to meet with much approval on the part of supervisors of music. Many would have all music in the elementary schools taught by special teachers but large proportions favor better training in the teaching of music for classroom teachers making possible a modified form of supervisory procedure more or less advisory in character.

TABLE 7

Comparing the Judgments of Supervisors, Administrators, and Those of Authorities in the Field of Administration and Supervision Concerning Certain Types of Organization for the Teaching and Supervision of Special Subjects

Plan	Special Supervisors	Superintendents	Per Cent Specialists
Train classroom teachers so well that the supervisor need act only in advisory capacity, providing stimulation and leadership .....	42	40	56
Train general supervisor or principal so well in such special subjects that they would be able to act in such advisory capacity .....	10	45	22
Give classroom teachers only elementary training in special subjects and provide detailed supervision by a trained supervisor .....	12	12	24
Have all special subjects in the elementary school taught by highly trained special teachers ..	30	23	34
Number included .....	179	100	56

The plan of providing special supervisors of art, music, and physical education in cities of the size included in this study has certain serious limitations. Under this plan the elementary school teacher in the typical city is responsible to at least five different supervisory officers. In one city teachers were so busy meeting the demands of the art supervisor that they felt unable to undertake needed remedial instruction in arithmetic. Much is said in educational literature about correlation of subject matter—of relating music, for example, to other school subjects. It would appear that a

number of supervisors with scant knowledge of the various elementary school subjects and of the children to which these subjects are to be taught would find it difficult to effect the desired correlation. For the superintendent there is always the problem of co-ordinating the efforts of the several supervisors in order that a balanced program will result. For the building principal there is the problem of adjusting his own supervisory program to that of several specialists, each having an independent program. The problem is further aggravated when as in these school systems the special supervisors work independently and the principal has no control over their activities.

### IMPLICATIONS

Music supervision in these school systems seems marked by a considerable emphasis upon conformity to method. The supervisor prepares the course of study for teachers. She makes regular scheduled visits to all teachers during which she demonstrates the procedure to be followed. The supervisor gives about the same time to all teachers, more or less irrespective of individual teacher needs. The supervisor's activities seem largely confined to visitation and demonstration. Music supervision thus becomes a sort of "show you how to teach" process.

While no one can say what supervisory procedure should be followed in any subject, there are still a number of questions which are raised by the practices of music supervisors as here reported. Why must teachers be held more rigidly to a particular method in music than in other subjects such as arithmetic or reading? Even if the classroom teachers are so poorly trained in music that detailed demonstration procedures are necessary, it is difficult to see why they should always be required. In case these demonstrations are carried on year after year it would seem reasonable to expect enough improvement, at least on the part of some teachers, to make possible a variation in activities on the basis of teacher needs. The turn-over of teachers in these cities is small. If, after years of demonstration, no substantial increments in the teaching skill of those supervised can be expected, is not this very fact an indictment of the procedure being followed?

### TRAINING FOR TEACHERS AND SUPERVISORS

If present "show you how to teach" procedures are necessary because of poor training of classroom teachers in music, it would seem that provision of more effective types of training becomes an urgent necessity. At the same time would it be too much to expect that the supervisor of a special subject like music have educational training and experience comparable to that commonly set up for, let us say, elementary school principals? Teaching experience in the elementary schools might well be a desirable background upon which to build such training.

If special supervisors are necessary for music, art, and physical education, why are they not equally necessary in reading or geography? The teaching of each of the several school subjects is perhaps becoming a more complex problem, and one would not feel justified in maintaining that the teaching of reading, for example, is a less specialized undertaking than



teaching music. Since there seems to be general dissatisfaction on the part of supervisors with the present plan of organization, it would appear that either better training must be provided for classroom teachers in all subjects or special teachers must be employed for at least some subjects. To what extent such specialization may grow can only be conjectured.

The music supervisor's apparent lack of familiarity with supervisory devices used in general supervision is not reassuring. Music supervisors do not read magazines of general educational interest. They have generally never taught in the elementary school, except for demonstration purposes in the special field of music. Judged by the literature most of the supervisory activities and devices now in use have been developed in and around the regular subjects such as arithmetic and reading. From January 1915 to January 1928 there were listed in the *Reader's Guide* 117 articles dealing with supervision. Of these only 17 were concerned with special subject supervision and then only in terms of the instructional aspects of the problem. It is evident that in all of the consideration given to the problems of supervision little attention has been given to the special subjects. Both the teaching and supervisory problems in these fields have been left to the specialists.

The supervisors who were interviewed during the course of this investigation showed a commendable attitude of open-mindedness and professional spirit. It is not to be expected, however, that the problems of music supervision can be solved by the specialists alone. It is the belief of the writer that music and other special supervisors would welcome the co-operation of educators in the study of the problems of special subject supervision and that such study would yield significant results.

### LA GYMNASIQUE PULMONAIRE

(Vocal Clinic)

BOZEA OUMIROFF, *Dean of the Vocal Department,*  
*Elmhurst College, Elmhurst, Ill.*

There is nothing more interesting in the world than building a voice. The teacher has to be architect, mason, carpenter, decorator, sculptor, painter, engineer. He must possess a good portion of all arts and crafts. Just as in building a house of importance, whose foundation must be very solid, the foundation of a voice is equally of the highest importance.

All teachers do not employ the same method of building the voice; each one can have his or her individual one, but the result must be only one. The way he does it, whatever his method may be, is entirely his own concern, as long as he achieves a building of a perfect, ethical and practical value. Perfect in dimension, symmetry and in acoustic properties, and able to withstand the destructive influence of elements and the progress of age. We know so many splendid artists who, in spite of their age, have conserved their voices fresh and beautiful. One stupendous example is our great Madame Schumann-Heinck. She gives even now as much pleasure with her singing, if not more, than many young artists.

One of my teachers, the famous baritone Jean Baptiste Faure of the Paris Opera, was nearly 70 when I studied with him. He sang even then like a young man. His voice was lovely, mellow, flexible and full of charm. His singing was delightful. Why? He never stopped studying. Every morning he sang exercises and scales and vocalised like a student for an hour. He called it "the grooming of the voice," or "gargling."

Every one of us is naturally endowed with a voice, either with a sonorous, pleasant, sweet one, or with a guttural, nasal, shrill or hollow one. The former ones are healthy voices, the latter are unhealthy. Good teachers can correct these shortcomings! For the formation of a voice an enormous amount of caution is necessary. How many beautiful voices have been ruined by careless handling!

In France, Belgium and Italy the Solfege system (with the stable or unmovable Do, of course) is being used as the foundation of all musical education. As much as the study of Solfege is beneficial to the student of an instrument or composition, it may be detrimental to the vocal student. Young people who are made to sing solfeges without being told how to use their voices give all attention to the intonation. The teacher, however, should make his pupil realise from the very beginning what an infinite variety of sounds can be produced by the movements of the mouth, of the tongue and of the lips. The mouth should have the smiling effect, whatever vowel it projects. The teeth must be apart—at least the width of a finger. The lower teeth must be visible—much more than the upper ones. It is important not to show the gums; it takes away the rich quality of the voice. If, on the contrary, the lower teeth are not shown the voice has not the required brilliancy. The tip of the tongue must touch the lower teeth while you sing the vowels. Only when you pronounce D, L, N, R, T, the tip of the tongue must move towards the palate—but must not remain there afterwards; it must take its place behind the lower teeth.

In singing, as well as in every branch of art, continued physical and mental work is absolutely necessary. I would like to relate to you a very touching remark of the great French singer, Garat, born in 1762. After a glorious career, grown old and having lost his voice, Garat said to a friend who asked him whether he still tried to sing sometimes "No, that is no longer possible, but my mind goes on singing in silence and never have I sung better!"

All educators of music know that one needs to know as much as possible about the foundation of music in order to sing well. Parents should give the children who show a pronounced musical ability and have a true voice the opportunity of a musical education. What a blessing for both teacher of voice and pupil if the latter has had a thorough musical training—if he can read music well and has a keen sense of rhythm! I consider rhythm one of the most important factors in the musical constellation. Another factor of paramount importance is the breathing. Just as the organist cannot play the organ without the bellows, the singer cannot sing without a proper supply of breath. Many singers breathe badly! Some teachers do not pay much attention to it—probably they do not know better! I wish to impress upon you the supreme importance of correct breathing in singing.

The breath does not only constitute the food of the sound, it gives it its body and soul. I am sure you know that the voice is nothing else than the breath which comes from the lungs through the larynx into the head with the coöperation of the diaphragm. The larynx transforms the air into sound by causing the vibration of the vocal cords. It ought to fill the whole cavity of the head.

The palate comes in the first place. The soft palate has the task of modulating, and gives the voice the velvet quality. The roof of the hard palate supplies the color and power to the voice. The more breath you gather in it, the better and more powerful tone you produce. It should sound like a bell. The voice which remains in the throat will always be muffled and will not carry. To obtain perfect resonance of the voice, a part of the breath should fill the nasal cavities. It is there that the so-called overtone is formed. Please do not misunderstand me; do not think that I mean a nasal tone!

I teach that the breath must be taken through the nose with a slightly open mouth. In that way all inside organs open widely. I compare this action to the working of the vacuum cleaner, where the bag fills itself with the wind; in the same way I want the thorax to open and fill itself with air. The chest expands as well as the abdominal walls. The total enlargement is due to the action of many muscles which function in harmony with each other. Another illustration I always put before my pupils is the action of the accordion. When I want to produce a bigger tone, I apply more pressure toward the abdominal walls and ribs.

However important the right way of inhaling may be to the singer or speaker, the right way of exhaling is even more so. Many people fill the lungs well but do not realize how to economize their resources and waste their breath instead of converting every bit of it into sound. Some people, even well known artists, make a noise in breathing like sipping a liquid.

You know that the blood of the body gets purified through the function of the lungs, which we call respiration. The individual takes that oxygen from the air which is to change the impure into pure blood. The movement of the ribs and the diaphragm causes the inhalation and expiration of the air sixteen times in a minute. All the blood of the body traverses the lungs and extracts all the oxygen from the inhaled air, twice in a minute. This is why a well aired room is of such paramount importance.

In singing as well as in speaking the vocal cords should vibrate. The speaking should be resonant, clear and beautiful like a silver bell. It should be strongly insisted upon and children should be taught how to use their speaking voices. In France the speech is not neglected. It is entirely a matter of education. French people, especially Parisians, bring their voices forward in the mask; they do not speak gutturally. Their lips are not lazy, but they do not make any faces when articulating. The spoken word must be as effective as the singing. Diction gives to the word that meaning which the look gives to the eyes. Teachers should teach children to speak gently and to sing softly. Many beautiful voices would be saved for the future.

(Mr. Oumiroff here demonstrated various points in tone production and voice blending in ensemble singing.)

## INSTRUMENTAL MUSIC INSTRUCTION FOR CLASSES

FREDERICK BARKER, *Arsenal Technical High School,  
Indianapolis, Indiana*

No one can learn to dance by reading lectures on dancing. No one can learn to play without playing.

The pupil who is to become a really well-rounded, intelligent performer and appreciator, must progress to a more challenging musical activity. Progress is a law of life and it would be unreasonable to suppose that the average child's musical capacity is exhausted or even satisfied by choral participation. Personal interests and abilities of a more mature type should be considered.

The next step, it seems to me, in high school music education is instrumental class instruction. The achievements through this instruction are the cultivation of suitable healthful emotions, the development of more intelligent reading, listening, and observation, the evaluation of masterful performance, and the realization of the relation of the useful arts to the fine arts. Instrumental class instruction further develops information which contributes to a discriminating choice of, and intelligent participation in, leisure activities, which create in turn a balanced life and give opportunities for spiritual thought and aesthetic enjoyment. It also raises the standard of the school band and orchestra, or other musical ensemble activity, by contributing a greater variety of instruments, a more legitimate balance of sections, uniformity of skill in playing of instruments, and precision in performance of the ensemble.

Adolescence is the period in which gratification of ambition is most significant and the ability to excel in the realization of the ambition is most easily accomplished.

## THE NEXT STEP IN THE INSTRUMENTAL PROGRAM

EDGAR B. GORDON, *University of Wisconsin, Madison, Wisconsin*

The developments in the field of instrumental training in the public schools during the past three or four years have been phenomenal. The predictions which a few prophetic individuals made some half a dozen years ago, that within a comparatively short time real symphony orchestras would be found in some of the larger high schools, have come to pass. The activity of the instrumental committee of the Music Supervisors National Conference has been responsible for much of the fine development in the field of school bands. The national contests which it has directed through the National Bureau for the Advancement of Music have been of great value in calling to the attention of band directors desirable repertoire, instrumentation and standards of performance. The advent of the National High School Orchestra at the 1926 meeting of the Music Supervisors National Conference was the beginning of a movement which has been little short of revolutionary in so far as high school orchestras are concerned. The appearance of this orchestra at the Dallas meeting of the Department of Superintendence of

the N. E. A. in the winter of 1927 furnished an object lesson to school executives as to the possibilities of high school youth in the field of orchestral playing that was carried to every part of the United States. The continuation of the National Orchestra at the Chicago meeting of the conference and the establishment of the National High School Orchestra Camp at Interlocken, Michigan, have likewise been of the utmost significance in the promotion of orchestral music. The adoption of a report by the North Central Association of Secondary Schools and Colleges, made by the National Research Council of Music Education, which sets up a minimum instrumentation and standards of training which shall be observed in high school courses for credit is another fact of deep significance. The way is paved, apparently, for the uniform development of orchestral training throughout the entire nation.

The time has arrived, therefore, when such auxiliary efforts as may contribute to the furtherance of this movement must be considered. It is said that a chain is no stronger than its weakest link. Similarly, an orchestra is no stronger than its weakest player. This would indicate that thought must be given to the question of stimulating the individual player to the highest point of efficiency. In the past this has been accomplished chiefly through the encouragement of private and individual study. Since it is difficult to get individual training on such instruments as the oboe, bassoon, and other instruments of the non-solo type, this plan has not been of much value for these instruments.

In a few instances a beginning has been made in the thing to which I particularly desire to call your attention today, namely, the development of ensemble playing in small groups. In my judgment, there is no device that will so readily provide the necessary stimulus for individual performance as will the opportunity to participate in small group performance. Such projects give added impetus to the players of the instruments like the cello and viola, and the oboe and bassoon, the number of which is usually less than required for a well-balanced instrumentation.

A scheme of orchestral organization, therefore, which includes the division of the orchestra into smaller groups, is a step in the right direction.

In so far as possible, the conventional instrumentation should prevail since there is a rich literature for the string quartet, the string trio (violin, cello, and piano) and for a few other combinations. To provide opportunities for all, however, it will be necessary to have violin quartets and various brass and wood-wind ensembles for which the literature is either non-existent or extremely limited. (The encouragement of young players to make their own arrangements is a project of the greatest educational value—this kind of thing may be articulated with the theory and harmony courses in the high school).

Although the question of material is a real problem, I am happy to state that two leading publishers have already indicated their willingness to go into this field, and I have no doubt but that others will be equally willing once the need is brought to their attention.

An important point to be taken into account in the organization of small ensemble groups is that, because of the intimate and personal nature of chamber music, the groups should be organized with some regard for the social compatibility of the members.

From what I have said concerning this subject of chamber music, it might be inferred that I am advocating it solely as an accessory to the high school instrumental program. Where group instruction in all of the instruments of the modern orchestra is being carried on in the grades, such activities are equally valuable for the younger children.

In conclusion may I speak again of the importance of such a development in the promotion of amateur participation in music. Apparently the various mechanical devices are going to supplant many professional and near-professional musicians so that the opportunities for the player of mediocre ability to make a living out of music will be more and more limited. Personally, I am not sorry to see this condition prevail; because in my opinion those of us engaged in public education should have little concern for the vocational aspects and should devote our efforts to the development of music as a cultural asset in life. The real measure of the musical culture of a people is determined by the degree to which music is participated in and enjoyed by amateurs. The hope of America, artistically speaking, lies in the development of the amateur spirit.

The development of chamber music groups among boys and girls and the youth of our secondary schools contributes directly toward the promotion of this spirit, for it becomes very definitely a high type of leisure occupation and an activity which is best carried on in the atmosphere of the home.

It so happens that I am chairman of a sub-committee of the National Research Council of Music Education which is studying this question of smaller group musical activities. I shall appreciate reports from you as to what you are doing, the names of good material, etc. It is the hope of the Council that in time sufficient data may be accumulated to warrant the publication of a special bulletin on the subject.

### **MUSIC MATERIALS THAT ASSIST IN REALIZING THE OBJECTIVES OF MUSIC STUDY**

MINNIE E. STARR, *Supervisor of Music, Elementary and High Schools, Iowa State Teachers College, Cedar Falls, Iowa*

The general aim or objective of all education is to develop, through material in itself worth while, the attitudes, habits, knowledge and skills which shall make of every child a worthy member of society.

Material in itself worth while: in language and literature, the story, poem, quotation, which has become classic; in industrial art, the making of objects at once beautiful and useful; in the field of the social studies Geography and History, useful facts to know about peoples. Musical material in itself worth while, includes those songs that will live—those of present interest and of permanent value.

The right attitude is one of intense interest in the matter in hand; one of willingness to make any effort to bring about the desired result.

A worthy member of society is the child who is happy and contented in his present activities, and who is, at the same time, preparing for future usefulness. In the instance of music he is the child who is: (1) finding the use of his voice, learning how to sing correctly, with good tone quality; (2) enriching his repertory of song with many lovely folk and art melodies; (3) learning to understand and enjoy the music to which he listens, as well as that which he sings.

The aims of music study are these:

1. To train in the use of the singing voice; to assist in forming habits of singing with proper quality of tone; light, clear, flexible, vibrant, and correctly pitched.

2. To give to each child a repertory of songs, which he enjoys and appreciates, and which he will wish to remember always.

3. To prepare for music reading by a tonal and rhythmic experience gained by means of song singing and rhythmic activities.

4. To build upon this musical experience a specific knowledge of the elements of music which shall develop in the children the ability to read music fluently.

5. To develop an interest in and an appreciation of the best music through singing and listening.

6. (An auxiliary aim): To vivify and make more alive and interesting other subjects of study: History, Geography, Literature, and Nature Study.

What music materials that are in themselves worth while will most directly assist in realizing these aims of music study?

Some criteria for the choice of music materials may be listed:

1. Is the song of permanent value?

2. Is the text simple, attractive and worthy?

3. Is it childlike and adapted to the interests of the children to whom it is given?

4. Does the melody have the beauty and simplicity which will make it easy to remember?

5. Has it the proper range for the child voice?

6. Is it smooth and flowing; so easy to sing that children, through it, learn to use more readily their singing voices?

There are certain basic principles in all forms of art—sculpture, painting, poetry, drama, music. These are:

1. Form and structure, e.g., unity, contrast, balance, rhythm.

2. The effect of a thing of beauty upon the observer or the hearer, may be

ideational, appealing to thoughts;

emotional, appealing to emotion;

imaginal, appealing to the imagination.

3. Works of art, by their kind, are grouped into periods; (a) Classical, (b) Romantic, (c) Modern or Impressionistic.

To the modern educator efficacy of method, skill in teaching, mastery of technique of teaching, all include a wise choice of materials. There is a wealth from which to choose. We are trying today to present to you criteria for selection, to suggest sources of the best songs and compositions, and, above all, to show that success in music study depends upon the use of appropriate materials for each grade for each kind of problem.

## CRITERIA FOR SELECTING SONGS FOR THE PRIMARY GRADES

CLEVA J. CARSON, *University of Iowa, Iowa City, Iowa*

As a representative of the Iowa University Experimental School, I shall present the ideas concerning song selection which the staff is attempting to work out under the direction of Dr. Ernest Horn, Professor of Education and Director of the Elementary School.

Since it is impossible to present adequately Dr. Horn's ideas by limiting them only to the primary grades, I shall first present his general theories and then narrow down to the criteria for primary material selection. There are two guiding principles in all education; first, to enrich the child's present life; and second, to enrich his future life. In terms of music, this means that we must see that every child loves to sing the best type of song, and enjoys it so thoroughly that music will function in his life activities outside of school. It further means that we must cause music to be a permanent joy to him in adulthood and that songs taught in his youth will help enrich his later life.

Let us pause long enough to ask ourselves the question, "Do the children in the majority of our schools love to sing, or are we so busy teaching them so exclusively about music and to sight read that we neglect this primary aim?" Is the expression of joy in the classroom sufficient evidence of enjoyment, or should we look elsewhere as well? A child may seemingly enjoy the class period and immediately dismiss all use of music when the hour is over. Isn't it time to look about and to see what percent of our boys and girls are using music as a means of recreation such as informal group sings, individual singing, choruses, orchestras, bands and other phases of music; to find how big a per cent patronize our concerts even after several years of appreciation work in school?

If we can answer, with scientific data to back us, that the children love to sing the best type of songs and make use of them in life activities, then we need not discuss music materials; for it is apparent that we are meeting the needs of today. But I fear we would not obtain such an answer. We have undoubtedly done something, but it is little more than a beginning; and what we have done has not been ideal.

But how shall we bring about this enrichment of the child's present and permanent life? We cannot answer that in the light of our present knowledge, for we need to investigate and experiment, compile our data and then draw conclusions concerning the best song material. Until then we must rely upon matured judgment of competent people. In the meantime, we



should teach an abundance of songs well selected, excluding mere sentimentality and including those of adventure and humor. There should be a great sensitiveness on the part of the teacher, in this selection, as to the kind of songs children really like. In addition, the situation outside of school where children are apt to sing should be duplicated as nearly as possible in the class room.

But how shall we determine the best material? Investigations should be made along three lines to find out: first, what the children's interests are by exposure to many songs and by his appraisal of them; second, what songs have given the most satisfaction to adults; third, what songs of our best literature are attractive to both the child and the adult. Then this information should be incorporated into a properly graded course of study by means of experimentation to determine the best age for each song along the lines of interests and comprehension. In this scientific procedure, the development of musicianship and music knowledge must not be lost sight of as an outgrowth of song.

If music is correlated with other subjects in the curriculum, its usefulness will be greatly increased. At no time, however, should this correlation be forced; it should be used only when absolutely necessary. For example, to adequately teach the historical problem, no complete picture can be obtained without the singing of folk ballads and play-party songs of those people. Likewise, the Indian project is of more absorbing interest if their songs are heard and sung. In the field of literature, the addition of melody to the old ballads, such as "Sir Patrick Spense," "Bonny Barbara Allen" and newer ones such as the cowboy song, "The Old Chisholm Trail," furnish the proper atmosphere for their study. Some of the best poems of Burns, Shakespeare and others are more fully appreciated if given in song.

With that as the general criteria, we can quickly discuss song selection for primary grades. In the first place, the songs must conform to the two objectives—present and permanent interests. We must teach them an abundance of songs that have both values. Have we been doing so? Can you think of many songs we are teaching that can be made use of in later life? You answer that there are many beautiful children's songs that they should sing regardless of future values. Do we know whether these are really children's songs, or are they the teacher's songs for children? We have overemphasized the sentimental songs of flowers and birds. Why should we waste time on them, when there is such an abundance of songs of real worth?

It is not an easy task to find songs for the early years of the child that have permanent values since the texts and rote song books have failed to give many of that type. Instead they are filled with ready-made material to fit certain technical problems and are apparently only built upon the interests of the child. Mr. Birge, in his paper, "Writing down to Children," pointed out last year three things that were suggested from his historical survey of music materials in our texts; "first, that an immense field has been created for writing children's songs; second, that, as shown by the long succession of school song books, the folk song is strongly in evidence; third,

that the most successful children's songs written by our American composers have the simple charm and naïve appeal of the folk song." Then he adds, "writing for children is worthy of the highest musicianship."

We should first see that we have the best available material for the child's musical experience and then use the songs in our texts for the development of technique only as an outgrowth of the former. Three types of songs should be used; first, the simple folk songs and ballads (with a stress on ballads since they tell a story) that are in keeping with the interests and comprehension of the child; second, the simpler of our fine standard music—art songs—such as the Brahms's "Lullaby," and "The Little Dustman," some of Schubert's songs and others (although this is a rather limited field, we should seek out those we have, arrange them correctly for the voice and put them to use); third, we must select only the musical songs from our present output.

I repeat, it is not easy to find enough songs of permanent values adapted in thought and expression to the primary age, for most of them are too mature. If the children like the songs, however, regardless of their comprehension, why not teach them? Can you not recall a song you were taught and liked to sing before you really understood it? A friend of mine, relating an incident of her childhood, told of one of her attempts to write poetry in which she had used "life's transient dream." On being questioned what it meant, she quickly replied, "I don't know but I think it sounds nice, don't you?" I am not at all sure but that it would be a good thing to teach a few fine songs that are not at first presentation within the comprehension of the child. Perhaps some of the songs will appear to be too long for the age of the child. If they tell a story, reasonable length will be no barrier.

In conclusion, we need to investigate and experiment with all types of primary songs, collect our data and then come to some definite conclusions in regard to songs which are suited to the child and his interests and which have permanent values as well. It is not enough to say that songs are interesting to the child, for we really do not know what his interests are. We have used the opinions of adults as guide and have led the children along. We may find that his interests are in favor of the more adult type of song. Who has never had children ask to sing the patriotic songs in the first grade, especially "The Star Spangled Banner?" And above all, we must see that the proper type of song is carried over into outside activities in the life of the child and adult.

## MUSIC MATERIAL FOR INTERMEDIATE GRADES

CLARA L. THOMAS, *Supervisor of Music, Davenport, Iowa*

In considering the subject of material, my first thought is that we should have a lot of it, for two main reasons:

First: If our study song (sight reading) material is limited, the difficulties, both rhythmic and melodic, increase too rapidly. New problems are met before there has been enough power over the old.

This results in too much plain struggling without the sense of accomplishment which alone makes the struggle of benefit, and all but the best pupils become discouraged and finally let a few lead the class while the rest follow along as best they can. There will always be leaders in group work, but if we could progress by easier steps and have much more material on each new problem we would find a far greater number of children able to hold their own. In most classes that I know anything about, there is altogether too great a difference between the best and the poorest.

Second: Unless there is much material from which to choose, it is necessary to use many songs that are not worthwhile as music.

It is my belief that even for sight reading purposes, many of the songs in our books not only do not help to develop musical taste, but on the contrary tend to dull it, except in the very sturdiest, musically, or in the inattentive, who may pass unscathed.

So I would omit, entirely, many pages in most of our books. Certain others, if we are hard up for practice material, should be taken without the words and left promptly for better things. This may help to disabuse the child's mind of any idea that putting together words and a succession of tones makes a song. In other words, we should use only material that is worth while, that has lasting value.

But what are the distinguishing marks of such songs? What makes them worth while? How shall we know them? Not too easy to answer! Yet I'm sure we'd all agree that certain old songs we know are worth while. There is an intangible something about them difficult to define; but definition isn't necessary. Enough that something is there and we know it is. We feel it. But one thing we do know—"A real song is conceived in sincerity of mood. It is born, not made. The sensation experienced by the composer is so deep and true that it carries straight to the heart."

Such are the majority of the folk songs—not all folk songs, however; even here discrimination must be used.

In these days of prolific song writing and publishing, we are confronted constantly with the duty of judging material, of separating the wheat from the chaff.

1. Shall we not then, study very critically all songs especially composed for a book, to decide whether they are first of all, good music? And let me say right here that I do not think children are good judges of what is good—they like almost anything you give them. They love to sing, they like to hear their voices, and they'll like whatever you do.

Perhaps we shall find that a song contains a fine example of the dotted eighth note, or flat seven, and that it is grammatically correct. But is there in this made-to-order song evidence of "deep and true sincerity of mood" on the part of the composer, the kind of thing we feel in a good, time-proven song? It may be there. But is it? Is this a song the child will treasure in his memory in after years? Or is it anaemic? Does it lack real "personality"? The question will arise: how often, out of a thousand attempts, can a song worthy of a child be produced by deliberate effort?—If the song, does not measure up, let us omit it.

2. Shall we teach songs with words and melodies so incompatible as to be ridiculous? As, for example, a morning greeting song set to the tune of that sad old Russian air, "The Red Sarafan."

3. Shall we teach songs bearing the name of a great composer, and accept them as good for that reason, when the fragment of melody, isolated like one small tile taken from a mosaic, gives no conception whatever of the original beautiful whole? Shall we not use that fragment only if it is truly beautiful in itself and would still be beautiful if written by some obscure person?

4. Shall we not guard against material that is negative, merely not bad, but certainly not good—the mediocre? I believe the gravest charge that could be brought against us is that we endure mediocrity complacently. I do not wish this to be interpreted as an arraignment of our text books and song collections, but rather of our use of them. The educational publishers are absolutely necessary in our scheme of things, and no one can question their importance in the development of music education. But we are the ones who should set the standard. The book should conform to our standard, not we to the standard of the book.

Someone may say—in fact, a number have said—"Yes, but in this critical selection of material, it is, after all, just a matter of individual taste." In a measure, that is so. But at that, I think we all have better taste than we live up to! You and I might not agree exactly on what material is good and what isn't, but if we actually use what taste we have, we'll grow.

Now, this is all very well. But what has it to do with that fifth grade back there at home, in the Lincoln or the Washington School? Well, when I get back I will again go over the work I've outlined for use in our system. I'll throw out the songs that cannot hold their heads up under my stern scrutiny. If necessary I'll substitute one good song for half a dozen mediocre ones. I'll talk things over with my Superintendent again, tell him why I want more material. I'll ask for that material. I may even get it!

And now a few words on music appreciation. Of course, that's what I've just been talking about. But to speak specifically of the use of phonograph records, etc.

The main point I want to make is this: I believe we've gone at the thing, many of us, wrong end to. I have a feeling that in many cases we've outlined first the things we wanted to teach, and then selected our illustrations. To my mind, we should first select the music we feel the children just cannot afford not to know. If possible we should have the recordings of this music available at any time, a growing library or beautifully recorded music in each building, even if the beginning be small.

Then, incidentally and as a secondary consideration, we may, sparingly, call attention to a few outstanding points. So that a child may go home and say, not "Mother, I learned today what a *coloratura* soprano is" (and, if he remembers the song, that's nice, but no harm if he doesn't. For he knows what a *coloratura* soprano is!)—but "Mother, I learned a lovely song today, "Lo, Here the Gentle Lark," about a bird flying up from its nest in the meadow" (and if he thinks to mention that he learned what *coloratura*

means, all right. But no harm if he doesn't!) Just a matter of which comes first, the cart or the horse. But of all the many points I'd like to mention, this seems to me, right now, to be the basic one. So I've selected it as the thought to leave with you in closing.

An eagerness to search for a little more light, a willingness to go ahead when we see it—that's what we need, and that's a good star to hitch our wagons to.

"Why build these cities glorious  
If man unbuilded goes?  
In vain we build the work, unless  
The builder also grows."

## PROGRAM

Fifth and Sixth Grade Chorus  
Whitefish Bay, Wisconsin  
Cathryn Rasque, Supervisor of Music

The Marionettes ..... *Prince Consort Albert*  
The Exiles ..... *Russian Folk Tune*  
Mother of Mine ..... *Gretry*  
Crusoe and Friday ..... *Baldwin*  
Secrets ..... *Manney*  
My Road ..... *Haynes*

## USE OF MUSIC MATERIALS IN THE STUDY OF LITERATURE, HISTORY, GEOGRAPHY AND NATURE STUDY

FLORENCE A. FLANAGAN, *Supervisor of Music Appreciation,*  
*Milwaukee Wisconsin*

I am not going to give a psychological research on correlation this afternoon; neither will I list materials, for right here awaiting our approval is our exhibitors' splendid display offering us the very latest and best that is to be had in the way of correlation for the singer, the player, and the listener.

Correlation has become one of the gospels of the music teacher, secondarily because it is built upon a sound psychological and pedagogical basis, and primarily because it allows the legitimate purloining of more precious minutes for the study of music, that purest form of beauty and greatest boon to happiness. The academic teacher has been trained in correlation; but every time I hear a paper on the subject at a music section I wish it might be read to the academic teacher, for she is our chief ally. It is she who does the correlation. Does she realize the part music might play in other subjects?

She is aware of the apparent association, that the story of William Tell might be followed by the William Tell Overture or that the Massenet Elegie might be played in connection with Grey's Elegy in the Country Churchyard? Is she alert to the deeper association, that the feeling aroused or the atmos-

phere portrayed in literature will similarly be found in music; that the simplicity, grandeur, beauty, and power which she feels in Hawthorne's "Great Stone Face" will be felt again in Beethoven's Adagio of the Pathétique Sonata?

Supposing no music material is at hand—that even a song is unavailable. Is there not music in the literature itself? Notice the beauty of tone, the tempo, mood, and rhythm in Grey's choice of words:

"The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way  
And leaves the world to darkness and to me."

With history there is again the apparent association—great composers and the development of music may be compared with great men and the progress of events. To a certain extent dances may be paralleled. The dignity of the minuet coincides with the dignity of Washington. The waltz was danced too at his time, for we've all heard of Mozart's waltzing to keep warm. The polka came into popularity in the United States at President Polk's inaugural ball. The parallel doesn't last long, however, for it's difficult to keep cool with Coolidge while dancing the Charleston. Since Mrs. Hoover is an admirer of the folk dance, the present administration may bring the dancers relief by way of a terpsichorean compromise.

Almost every phase of geography may be developed with music—the climate, topography, location, occupation, transportation, race, nationality, national instrument and development of country. When a fourth grade class in Milwaukee was asked what use in the United States might be Boisdéffre's "At the Brook" the following responses were given: That it might enhance the beauty of Yellowstone Park, that it might flow through a cow pasture so that cows might drink of it, that it would be of most service in the dry arid regions of the plateau states.

Any amount of music may be correlated with nature study; but let us not forget the music of nature itself—the birds, bees, crickets, the whispering of the leaves, the lapping of the water, the murmur of the wind. We are attempting to develop in our children an alert perception and a keen discrimination. Why not ask them to listen to the discordancies of the city or to the muted symphony of the country, to compare them or to identify the various sounds he hears.

In Milwaukee the vehicle of correlation is used to a great extent. Many projects have been developed this year in which some phase of music (singing, dancing, playing or listening) has taken a part: Indians, Pilgrims, Colonial days, early Milwaukee Dutch, Japanese, transportation, occupation, home life, ancient instruments, creative work of various types.

We realize that the highest form of music is that which stands alone, as Henderson says, and sways us by its own unaided powers; but since school curricula assign but a few minutes to music we are content that at certain times it shall be dressed in the garb of association so that it may appear many times in the day instead of its scheduled once.

## BASIC PRINCIPLES OF ALL FORMS OF ART, SHOWN THROUGH MUSIC MATERIALS

MARIE FINNEY, *Camden, New Jersey*

The subject of correlation is not a new one. Educators have been discussing the value of music in the general program of education for years, and supervisors have been attempting to vitalize the teaching of fundamental subjects with music in varying degrees for equally as long a time. The correlation of the related or sister arts has of course been developed and appreciated since the days of the early Greek. For that reason my subject is not a new one; it is a very old one, but is, I hope, considered from a new psychological and pedagogical viewpoint.

As teachers of music, we have three factors of importance to consider—the music, the listener, and the reaction which takes place when the two are brought together. In the past, on music programs and in class lessons the music or the individual has usually been the subject for consideration, but today, I am going to ask you to consider with me for a few moments the subject of “reaction” and its bearing upon the desired result, commonly termed “appreciation.”

About five years ago it was my privilege to be a guest in a class conducted by one of our great educational psychologists in one of our great universities. The class discussion was opened something like this: “In just a moment I am going to make a positive statement of fact, and want you to watch closely your immediate reaction to the words spoken.” The following sentence was then given: “A regiment of soldiers went marching down the street.” Each member of the class was asked to give his instant personal reaction to the words as he heard them. Out of the approximate one hundred in the class over one half of them said they pictured soldiers in blue, grey or khaki uniforms carrying the flag, marching in regularity down the street. About twenty saw individuals in uniform and formation marching down the street, but the rhythmic sound of their tramping feet was as instantly evident as was the visual reaction. A few said they saw only the feet moving up and down, but distinctly heard and felt the movement as though they too were a part of the picture of marching men. Two members of the class neither saw nor heard, but only felt the muscular sensation of the legs and feet rhythmically walking or marching down the street.

This class experience clearly illustrated the three distinct psychological reactions with the varying degrees of intensity, of visual, oral and kinesthetic responses to a given experience. I have since performed this same experiment many times in my own classes and I usually find the same percentage of individual differences, and each time it makes a new and profound impression upon me.

As a teacher of music, dealing with a subject dependent entirely upon the individual's oral and kinesthetic responses for the development of a music understanding, I realized that the possibility of every student was entirely dependent upon the opportunity afforded by my presentation of the subject. If my presentation afforded only one type of response, I knew that I could

expect only a very small percent of the group to respond completely to the experience, however beautiful or simple the presentation may have seemed to be. This sudden realization led me to an intense study of the allied arts and to methods of simultaneous presentations, thus affording a richer experience for some as well as an equal opportunity for response to all.

Music, art, and poetry deal with the expression of human experiences, and in turn depend upon human experiences for interpretation and understanding. Many times artists have chosen the same subject for their work. For example, the artist who painted "The Landing of the Pilgrims" portrays the same thought as that contained in the poem of Mrs. Hemans, "The Landing of the Pilgrim Fathers." Thus we have "Angelus" by Millet and "The Angelus" by Massenet; "Holy Night" (Correggio) and "Adoration of the Shepherds" (Couse); "The Song of the Lark" and "Hark! Hark! the Lark" (Schubert); "The End of the Trail" and "Indian Lament" (Dvorak).

The same parallel exists in similarity of subject matter of poetry and music; for example, "The Brook" (Tennyson) and "The Brook" (Schubert); "The Wind" (R. L. Stevenson) and "Whirlwind" (Krantz) or "Wind Amongst the Trees" (Briccialdi).

This type of relation is more or less fixed by the choice of subject matter or theme. This parallel should not be confused with the study of music, art and poetry which expresses the same tone or feeling, independent of subject matter and even more independent of intent on the part of the artist and the composer. How often the pleasure which we experience from looking at beautiful pictures or other works of art resolves itself into a vague awareness of the effect upon us! We have not analyzed the picture nor taken note of its color, its technique, or its artist, and yet the very intensity of our feeling towards the object is evidence of its effect upon us.

This study of the parallel between art and music in "tone expression" or what we call "feeling" is much more difficult. It gives, however, a new means of expression—a music in terms of picture and poem, a poem and picture in terms of music. It develops analysis and comparison, and provides a threefold avenue of reaction—visual, oral, kinesthetic.

For a moment let us consider from a psychological viewpoint a classification of the fine arts. "From one viewpoint they may be considered as imaged arts and sense arts. From another viewpoint they may be considered spatial arts and progressive arts." (Fundamentals of Music Understanding.) Caxton Pub. Co., N. Y.)

The Fine Arts may be divided into the four following groups:

- I. *Imaged Arts* (appeal directly to the imagination.)
  1. Poetry
  2. Novel
- II. *Sense Arts* (which make a direct appeal to the senses of sight, touch or hearing.)
  1. Music (hearing)
  2. Sculpture
  3. Painting
  4. Architecture

} (sight and touch)



III. *Spatial Arts* (occupying space)\*

1. Sculpture
2. Painting
3. Architecture

IV. *Progressive Arts* (represent action; taking place within a period of given time.)\*\*

1. Poetry
2. Drama
3. Novel
4. Music

The basic principles fundamental to the understanding of the progressive or imitative arts, poetry and music, are the identical basic rudiments of the appreciation of sense or spatial arts or sculpture, painting and architecture:

I. *Rhythm* (pulsation)

1. In Music rhythm is pulsation of tone.
2. In Pictures rhythm is pulsation of lines.
3. In Poetry rhythm is pulsation of words.

II. *Melody* (flow)

1. In Music melody is pulsating flow of tone.
2. In Art melody is pulsating flow of line.
3. In Poetry melody is pulsating flow of words.

III. *Harmony* (concord—a state of agreement)

*Defined:* Harmony is the just adaptation of parts to each other in any system or combination of things intended to make a complete whole.)

1. In Music—Harmony is pleasing concord of simultaneous sounds differing in pitch and quality.
2. In Art—Harmony is pleasing concord of simultaneous form and emotional feeling—differing in size, quality and color.
3. In Poetry—Harmony is pleasing concord of simultaneous sound symbol and idea.

IV. *Form* (contour of line—the image and the likeness of the expressed emotion resulting in a shape or structure as distinguished from the materials of which it is composed.)

1. In Music—The pulsating flow of tone develops the
  - (1) Motive
  - (2) Phrase
  - (3) Sentencewhich, when repeated, results in
  - (1) Balance
  - (2) Symmetry
  - (3) Unity

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\**Spatial Arts*—based on *form* and *color*—working in the world of space, whose peculiarity is fixity or permanence. They are imitative and subservient to external forms.

\*\**Progressive Arts*—operate in the realm of time—whose nature is succession, eternal flux and flow; imitating nothing directly, but only to produce a calculated effect.

2. In Art—A pulsating flow of line portrays
  - (1) Objects
  - (2) Mood
 

Which, when balanced and symmetrical, result in creative expression.
3. In Poetry—A pulsating flow of rhythmical words result in metrical balance of
  - (1) Phrase
  - (2) Sentence
  - (3) Stanza
  - (4) Poem

V. *Mood or Emotion*: any of the feelings aroused by pleasure or pain, activity or repose, in their various forms—or the types of consciousness characterized by such feelings:  
Joy, grief, fear, hate, love, awe, reverence, etc.

The result is, we discover that painters as different as Rembrant and Whistler have looked at life and things in their ugly and distressing immediacy, and through some magic of line and light have turned them into a beautiful peace. We come to realize that the artist, be he poet, painter, musician, sculptor, or architect, does something to objects that compels the eye to stop and find pleasure in the beholding, the ear to hear for the sheer delight of listening, the mind to attend for the keen, impractical pleasure of discovery or suspense or surprise. A common chair becomes a part and a point in a composition, a focus of color and form, and ceases to be a signal to a sitter. A passing face is something to be looked at, an object of pictorial interest, at once satisfying and exciting, and not something to be persuaded or conquered or forgotten. All art becomes a moment crowded with vitality and filled with order; it is knowledge for its own sweet sake of something living and composed; it is beautiful to look at or hear, and its beholding is a pleasure. The senses, from being incitements to action, are turned into avenues of delight.

## PROGRAM

A Cappella Choir  
Central High School  
Flint, Michigan  
Jacob A. Evanson, Director

All Creatures Now (Triumphs of Oriana) ..... *Bennett*  
O Grief, Even on the Bud (Canzonet for Five Voices) ..... *Morley*  
In These Delightful, Pleasant Groves (Part Song) ..... *Purcell*  
Let Us All Flee Love's Desire (Chanson) ..... *Lassus*  
The Silversmith (Eight Parts) ..... *Spanish, Schindler*  
Evening on the Sava (Six Parts) ..... *Russian, Arkhangelsky*

## MUSIC IN THE JUNIOR HIGH SCHOOL

JAMES L. MURSELL, *Professor of Education, Lawrence College,  
Appleton, Wis.*

I want to try to present for your consideration some of the principles which, it seems to me, ought to guide the music program in the curriculum of the junior high school. The junior high school itself is a new unit in our educational system. We do not as yet understand it and its possibilities fully, and a good many fundamental matters in connection with its work are still undetermined. So a discussion primarily in terms of principles seems to be distinctly worth while. And this is all I shall attempt.

Ultimately the nature and aims of the program of music in the curriculum in this newest type of public secondary school must arise from its institutional nature, and from the characteristics of the boys and girls with whom it deals and whom it exists to serve. Characteristically we think of it as a school for the early adolescent. Of course an analysis of all the main features of early adolescent psychology with special reference to musical interest and development would take a very long time. And so I will draw your attention to three outstanding characteristics only.

I. In the first place, we should remember that the junior high school is an educational environment where the pupil first definitely begins to use the fundamental masteries which he has established in the grades. He has learned to read, and now begins to enter into the inheritance of literature. He has learned to write vernacular discourse, and now begins to put this skill to varied and liberal uses. He has learned an elementary command of figures, and now comes to a dawning insight into mathematics and its applications.

Clearly we have here a point which must be considered in setting up our music program. I would like to suggest to you several issues which arise immediately out of it.

A. We can hardly have an adequate junior high school music program at all unless the fundamental musical masteries have been established already. What then are these? First of all, I would mention a positive and receptive attitude towards music rather than one of hostility or indifference. A grade school program which fails to produce such an attitude fails not only in itself, but also in its relation to further developments in musical education. The junior high school music teacher has a right to expect that the average child shall come to him already interested in music, and already taking a positive attitude toward it.

Then, secondly, I should include in the fundamental musical masteries the ability to sing a simple tune expressively and with good tone. Grade school music ought to be responsible for enough guided experience to bring this about. This capacity is one of the foundation stones of later musical progress.

Thirdly, I include in the fundamental masteries the ability to read the musical score. We may have many opinions as to the social value of the capacity to read music. But we can hardly have two opinions as to its value as a factor in musical development. Reading properly taught is no mere

"stunt" isolated from all the rest of musical-mental development. The score, with all its difficulties and defects, is the best system of symbolism for music that we have been able to create so far. And power of dealing with it has just the same effect on the musical mind as knowledge of the symbolism of a science has in developing a scientific mentality. I include the power to read the score primarily because it is a vital element in musical growth, and a foundation for further work.

B. In the second place, the idea that in the junior high school the pupils first begin to use their basic masteries clearly implies as rich and varied a musical program as the resources and population of our school will permit. While musically excellent material is important right down to the Kindergarten, it takes on an added significance when we pass from the grades to the secondary level. So vocal and instrumental works should be of a high and appealing character. Furthermore, it is now appropriate to branch out widely into instrumental music, and to encourage individual instruction.

II. The second outstanding characteristic of the junior high school pupil to which I wish to call your attention, as affecting the music program, is his motor development. We know that motor control comes little by little, with the larger or "fundamental" muscles coming under direction first, and the smaller or "accessory" muscles later on. We know too that at the beginning of adolescence the association areas of the cortex of the fore-brain, on which the finest coördinations depend, are not yet functional. Hence the junior high school has to deal with human beings typically passing into full motor maturity.

Now clearly this implies that a new stress should be laid upon technique. There is a wide-spread misunderstanding of the nature of technique and its place in musical education among teachers of public school music. Thus it is said that grade school music has nothing to do with developing a vocal technique. But if this is true, it is true only in a limited and even unintelligent sense. It is true only if we think of technique as a mere matter of mechanism, of motor stunts. Certainly if by technique we mean the ability to make speed and produce power, then it can have no place in elementary musical instruction. But this emphatically is not our meaning.

My own definition of technique is this: Technique is the ability to produce, by instrumental or vocal means, a musically valid result. Thus there is as truly technique involved in a simple composition as in a complex one, in a song for first-grade children as in an operatic aria.

But the problem of technique in the grades is extremely simple. Indeed, it is in a sense a negative problem. For it consists in having the pupil avoid bad habits rather than in drilling him on feats of dexterity. What we want is to avoid types of muscular action which will make it impossible for him to produce a musically valid result—which would make him sing off pitch, or phrase badly, or produce execrable tone. This, to be sure, is a good deal. Any studio teacher knows well enough how greatly her work would be facilitated if all her pupils came to her with at least no bad habits. And this is the shape taken by the technical problem in the grades.

With the junior high school, however, something more ambitious and constructive is in order. I do not mean that technical drill or exercises should be attempted. But the pupil should be confronted with musical situations which at once pique his interest and arouse his desire, and present definite technical problems. In this way the positive development of various types of dexterity becomes part and parcel of his musical evolution.

III. The third outstanding characteristic of the junior high school pupil is the emotional transformation which goes on during early adolescence. Music may and should come to mean more for him than it can for the pre-adolescent child. And most emphatically the junior high school music program should be organized to deal with this phenomenon of mental and spiritual growth.

In the junior high school a definite effort should be made to have the pupil realize the possibilities for expression and nuance in the music which is given him. If you will pardon a word of autobiography, I can well remember what I may almost call a musical conversion which I myself experienced early in adolescence. It was in connection with the second movement of a not very interesting sonata. Somehow, in a way I do not well understand myself, I awoke to the fact that it could be played expressively—that is to say, that it embodied a definite and strong emotional content. And from that moment on music meant something to me that it never had before. It was something far more than the transformation of the one piece that I was learning. It was the opening to me of a new world of aesthetic values.

Now it is my claim and belief that what happened to me at hap-hazard should be definitely mediated by good teachers to each and every child. Music exists in and for beauty. Music is the very stud of emotion. And unless we have taught music in terms of expression, we have taught it ill.

Moreover expression is in fact teachable. The reason why many pupils never develop a sense of nuance in music is simply that their attention is never strongly directed to such possibilities. Everything is a matter of right and wrong notes. And we know that the human mind is exceedingly well able to ignore those things which are not forced into the focus of attention—and perhaps this applies with unusual truth to the junior high school mind.

My friend Dr. Baker has discussed with me from time to time methods of getting high school principals and superintendents to recognize and respect the claims of music in the program of studies. I have no special suggestions along the line of method to make here. I wish I had. But the matter does seem to me to cut right to the heart of musical education. In the long run the way to make a music program respected is to fill it full of musical value. If work of high and exacting excellence and thorough and honest artistic quality is being done, it will commend itself ultimately to the pupils, to the public and to the school officials, and it will not have to fight for its life. For good music has this great quality, on which all teachers can rely, that it sells itself.

## THE TRAINING AND CONSERVATION OF VOICES IN THE JUNIOR-SENIOR HIGH SCHOOL\*

EARL L. BAKER, *Lawrence College Conservatory, Appleton, Wisconsin*

The music teacher has failed more signally than any other teacher to so implant the fundamentals of her subject that the child will be able to carry these fundamentals on with him as service tools for later life. It is not true, of course, that all high school graduates are perfect spellers or grammarians, that their mathematics carries forward inviolate, or that their knowledge of history or civics will materially aid them in voting the next constitutional amendment referendum; but I do think that there is no doubt that the average student goes out into the world better equipped to add up the gasoline bill or write a letter than he is to carry his part in the Sunday morning hymn service or the community sing. Yet, supposedly, all of these people who are unable to carry a melody unless they are supported by the organ, the choir or the song leader, have in the past been taught to sing. The trouble seems to be that they have not been taught to sing correctly, and so are very naturally reticent about singing at all, absolutely refusing to do so unless they can be carried off their feet by a wave of manufactured enthusiasms. This is a shame, for practically a whole generation has been deprived of its birthright of expressing its feelings in song.

The main difficulty, as I see it, is that the students have never been taught the true fundamentals of singing; that, in the past, too much stress has been placed upon the correct reading of intervals and some of the other technicalities; that, in fact, a mistaken notion prevailed that if we could only teach the class to read their music all would be well. A teacher who taught his class to merely read French, instead of being able to both read and speak the language, would rightly be accused of negligence. Yet his students could find some practical value in being able to merely read French, while music students who can read Yankee-Doodle correctly but cannot sing Yankee-Doodle correctly have acquired an accomplishment of no use whatever, and will, accordingly, soon forget the little they have learned. It is entirely possible to have good singing without good note reading—in fact, without note reading at all, as all of us who have heard the negroes sing their spirituals can testify; but it is not possible to have good singing without having that organ-like tone that is characteristic of the smooth, correctly produced voice. I have been in many grades that have had good singing but have not read a note or a rhythm. On the other hand, I have been in many junior-senior high schools where the students presumably have been able to read notes and rhythms well, and have heard exceedingly bad singing.

The staccato, jerky rhythm and the lack of perfect pitch that accompanied their singing did not appeal to me as the hearer, and I cannot believe that it appealed to them as performers. Staccato rendition has a very definite place in many of our instrumental scores—the gypsy dances, the folk dances and the marches are all characterized by strongly accented or staccato rhythm; but, on the other hand, the folk song, the art song and all of our melodic

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music is legato, flowing smoothly along, with all of the emphasis placed upon the beauty of the tone and the melody instead of on the rhythm or beat. When we sing staccato (with the exception of certain dramatic songs, of course) we are destroying the chief characteristic of the song, its legato quality. The smooth, full tones that should characterize the melody are cut off short by the little yelps and barks that accompany the short breathing and jerky singing of staccato singing. Time beating with the voice not only destroys the beauty of the melody, but it is unnecessary. We want the class, of course, to give the proper time value to all of the notes but there is no need for them to stop after each note to allow you, the teacher, to see that they have done so; convince them of your ability to follow the time without their helping you with this abominable habit.

Legato singing is the basis upon which all good singing is built. The old lost art of bel canto was merely legato singing lifted to its zenith. St. Olaf's choir, holding a unique position in America and Europe, has that organ-like quality of tone that comes through legato singing; as have all of the great vocal artists of the world. And one who sings smoothly, allowing the melody to flow on without a pause or break to the end of the phrase, is not only singing legato but is singing fifty per cent better than he would if he sang staccato. Pitch, alone, is inevitably secured more easily by the legato singer than by the staccato singer. The singer has the opportunity of matching one tone against another (domisol), while the staccato singer's tones break, or are separated by the little pauses, before the next ones are reached (do-misol) and there is not even the memory of what the preceding tone sounded like to act as a guide. If you have a chorus or glee club of staccato singers, try legato singing the next time they are confronted by some sight reading problem in pitch, such as c, d, b flat, that they cannot seem to solve. Have them hold c until it is impressed upon them, then let them slide, not jump, into d, hold it, and then slide down to b flat. They need not slur in order to do this. You will be surprised, I think, at the ease with which they sing the phrase.

It is not impossible for you, as a teacher, to train your students to have this smooth quality in their singing. We have accomplished it here in this little mid-western town, and we see no reason why you likewise cannot accomplish it in your town. Our children are as sharply differentiated by degrees of intelligence, environment and racial qualities as are the children of the average American town, yet they succeed in learning this fundamental principle of good singing in the ordinary music period, as well as in learning the necessary technicalities that will make them good sight readers.

The foundation of smooth singing should be laid in the kindergarten and first grade. It is in these pre-sight-reading grades that the aural and vocal development of the child, so necessary to secure smooth singing, can be carried on without any conflict with the intricacies of sight reading that will be crowding his music period once he enters the second grade. Teach him in these grades to sing smoothly, through the devices given below, and he will go up to the upper grades thoroughly grounded in this primary principle of good singing.

Teach the students to sing slowly, with long sustained tones, and you have taught them the first principle of smooth singing. The average high school singing is jerky and broken up into little units. This is natural for a kindergarten or first grade child, as he has just been introduced to a new medium, singing, and has not learned to express himself smoothly in it yet, any more than he was able to express himself connectedly, in sentences and phrases, when he first began to speak. But this should not be tolerated in the upper grades or in the high schools.

We may compare good singing to a pyramid, made up of blocks or stones, each of them contributing its share to the finished structure and each acting as a foundation to the stones above, but none capable of being put in place or of being kept in place without the support of the stones underneath. The building of this pyramid is by logical steps; (1) teach the child to sing smoothly and the legato character of the song will be kept; (2) teach the child to see and feel rhythm and the added value of variation in time beats will be cemented upon legato singing; (3) teach the child to read notes quickly and easily and his repertoire will be enlarged beyond any he could achieve through merely learning note-wise; (4) teach him to synchronize reading of the lyric with the first three qualities and you have added life and interest to the music, for him as a performer and for you as the audience; (5) teach him to sing with expression, as well as with technical correctness, and you have made a musician.

The voice of the junior high school student, particularly the boy voice, is a problem for every supervisor of music. The most outstanding difficulty at this period of development is so-called "voice mutation," which results in the boys being able to sing only songs with a very limited compass.

During adolescence the anatomy of the larynx undergoes a great change. At this stage the glottis nearly doubles in size and the Adam's Apple develops. The vocal chords thicken and lengthen and the boy's voice drops in pitch from four to eight tones. This change may take place slowly or it may occur within a comparatively short time. Since there is no way of telling absolutely when the voice will change, it is evident that frequent and careful testing is necessary in order to keep the voice singing within its proper range and to prevent any additional strain on the already delicate throat muscles.

The changing voice is a difficult one to control and extra care is needed in order to preserve it. Since the voice is lowering the logical thing is to have these students sing a lower part. It is by no means necessary that a boy stop singing during this period. In fact, he should exercise his vocal muscles, but he should sing softly and within a carefully restricted compass. Boys at this age naturally prefer to sing a man's part, and practically every first tenor wants to sing second tenor while every first bass thinks he should be singing second bass.

How does this changing adolescent voice affect the singing in the junior high school? Certainly these voices are not deep enough to sing the low tones which are found in the song books used by many junior high schools, nor is it wise to have the changing voices sing soprano.



Here we have a copy of "Old Folks at Home" as it is usually presented to students of junior high school age. Note the difficulty of the ranges. It is absolutely impossible for the average junior high school lad to sing this song with satisfactory results, yet it is a favorite melody. In order to be taught to best advantage this song would have to be rewritten within a limited compass, and it is within this limited compass that we present all the music to the students in our junior high schools.

In order to be most effective, the end of the music period must leave the student feeling that he has really accomplished something. Success will stimulate this interest and lead to better work, while failure leads only to dissatisfaction. If he is called on to sing tones which do not exist in his vocal range the result will naturally be unsatisfactory, and he will soon stop trying to produce a tone which he finds physically impossible. Certainly it is much more sensible to let him sing a part especially written for his limited compass, a part he will be able to sing and will enjoy singing.

Let me demonstrate how we project the music work in the Appleton junior high schools so as to avoid losing any voices through the period of voice mutation. Naturally, the first thing to do is to test the voices. The girl voices present a minor problem, but the testing of the boy voices is more difficult.

The boys in the chorus or glee club are to be seated from the teacher's left to right in the following order: alto, soprano, alto tenor and bass. Write the descending scale, do-ti-la-sol-fa-mi-re-do, on the board in large letters. Sound G from the pitch pipe or piano and have all the alto boys call this G "do" and sing down the scale quite loudly, holding the last "do", an octave below the starting tone. Those boys who can reach this low G easily with quality growing fuller, richer and freer are classified as second tenors. Their range is from A to A.

All alto boys who cannot reach the low G easily are classified as first tenors. Next, test the soprano boys, using exactly the same method as that used for the alto boys. Most of the younger boys will test as first tenors, but age, maturity, nationality, type and texture have a great deal to do with this. The range for a first tenor is C to D.

In our testing we carefully avoid the use of "soprano" and "alto". Boys at this age are anxious to be considered men and like to feel that they are set apart from girls. "First and second tenor" has a mannish sound which appeals to the boys. Tell them that the work they are beginning is going to be hard, the type of job only a real man can undertake; for if there is one thing that a boy at this age likes to do it is to master something which he knows is difficult.

The next voice to be considered is the alto tenor. This voice is usually found in boys just before the period of mutation or change. Sometimes the voice has already broken but has not taken on a bass quality, and sometimes it is just ready to break. For these boys sound the pitch of A, fifth line, bass staff. The boys should call this A "do" and sing down to "sol" or E, third space, bass staff. Those boys who can sing this low "sol" easily with

the voice growing fuller, richer and freer as it descends are classified as first basses. The compass of their voice is E to D.

The last voice to be considered is the bass voice. Generally it is the older boys you look to for your basses, but occasionally a younger boy matures rapidly and his voice changes. To test the changed bass voice, sound the pitch of A, fifth line of the bass staff, have the boys call this "do" and sing down the scale quite loudly. Those boys who can sing the low A an octave below the starting note with the voice rich and free are classified as second basses. The rest of the changed voices, or those who cannot reach this low A, are first basses. The range of the second bass voice is as indicated above, A to C.

If voice quality is not understood by the teacher or supervisor it would be wise to ask a man teacher or a second and first bass from the high school chorus or glee club and either a teacher or a high school girl with a good contralto quality to help with the testing. These teachers or students should rehearse with the boys during the first few lessons, singing softly and assisting with the intonation.

In the Appleton schools the voices are tested carefully and frequently and the changes are checked and watched. This test is carried on throughout the senior high school and is being extended down into the sixth grade so as to note the number of tones, range and quality of the voice before the change begins, and so to assign the voice to the correct part. The record of each boy is kept as long as he is a student in the Appleton schools and the remarks and notations very often are of great help to the supervisor in explaining peculiarities such as poor intonation, husky tone, continued congestion, limited compass or unusually poor quality.

In the 7th, 8th and 9th grades chorus work is compulsory. For two thirty-minute periods each week the boys sing alone. At these periods four part harmony is used—first and second bass and first and second tenor. For one thirty-minute period each week the boys and girls sing together, singing soprano, alto, tenor and bass. In the mixed chorus singing in the junior high schools the first and second bass boys sing bass and the alto tenor girls and the unchanged second tenor boys sing tenor.

The attached sample blank shows more definitely the type of test that is used. Ear and quality are marked by letter; A for excellent, B for good, C for fair, D for poor, and E for the monotonic boy, the one who is unable to sing the scale with the proper intervals. Each boy is asked to give his age in years and months and to state where he has had his previous training. If he is the product of the rural or parochial schools or comes from some other city he is asked to report on the amount of music he has had so that his past music history is complete.

The pitch is given for "do" and the boy is asked to sing the scale, one octave descending and two ascending. His range and the number of tones are checked from this and he is checked on the blank as 1B—first bass, 2B—second bass, 1T—first tenor, or 2T—second tenor. This testing takes a great deal of time, but it is worth while since it saves the boy voice and keeps each student singing the part he is best equipped to handle.

## SAMPLE JUNIOR HIGH SCHOOL VOICE TESTING BLANK

(Those boys receiving A for both Ear and Quality are selected for the glee club. The remarks at the right help to explain the low markings in quality in many cases.)

Name	Age	1B	2B	1T	2T	Ear	Qual.	Range	No. Tones	Remarks
Carleson T. ....	13-6			x		A	B	G-G	16	Trained in Appleton Schools
Samuel L. ....	12			x		A	A	G-G	16	Denver, Colo.
James M. ....	14	x				A	B	D-A	21	Appleton
Robert E. ....	15-6				x	B	C	E-G	18	Appleton Sings through teeth
Orville K. ....	15-1	x				B	D	D-E	9	Appleton
Melvin G. ....	15-7	x				C	D	D-D	8	Appleton Congestion
Earl W. ....	14-10	x				B	D	A-D	12	Appleton Rough Quality

It is very heartening to note that with this treatment of the boy voice we are now developing in our senior high school some tenor voices of splendid quality. With this particular system of vocal training among senior high school boys we ought to develop an unusually large number of male tenors—a voice which is very scarce in the senior high school at the present time.

After the boys' voices have been carefully tested, they should be seated from the teacher's left to right in the following order; second tenor, first tenor, second bass and first bass. It is always wise to seat the outside voices, which in this case are first tenors and second basses, next to each other. This insures better intonation and minimizes the danger of the weaker second tenors and first basses singing a major part an octave lower or higher.

The final step before beginning the singing is the tuning of the voices. When each part has been given its tone and the entire chord is held perfectly in tune, then the group is ready to sing.

I will now ask this group of junior high school boys to sing several numbers for you which will demonstrate the ranges which have been especially written to meet the demands of the changing voice. Please note carefully that there is absolutely no strain on these voices and that the tones throughout are soft and smooth—bel canto. This sort of tone cannot be obtained when the students are asked to sing either lower or higher than they are physically capable of singing. The compass must be carefully limited or the singing will be unsatisfactory, and worse than that, the developing voice will be ruined. (Demonstration.)

The girl voices in our junior high schools are just as carefully preserved and the same careful test is given them. The parts are assigned so each

girl sings the part her voice is best suited for. In mixed chorus work the so-called "alto-tenor" girls sing with the tenor boys. Theirs is an alto voice of tenor quality, and they are better equipped than boys to take the higher tenor tones.

May I now use my mixed chorus group to demonstrate this arrangement, and also to show the ranges which we use for mixed chorus work in our junior high schools? Will you please notice the smoothness of tone and the use of the alto-tenor girl voices? (Demonstration.)

Again I want to urge all supervisors of music to take great precaution in selection of material and part assignments and to do all they can to save the junior high school voice for future singing. You as supervisors hold the future of your students' voices in the hollow of your hand and every broken voice is a crime for which you should be held directly responsible.

## TUNING UP OUR INSTRUMENTAL MUSIC PROGRAM

DAVID E. MATTERN, *Director of Music, Grand Rapids, Michigan.*

Despite the dubious shaking of heads belonging to some of our folk who write for and edit public school music pages in our music periodicals, I think that it can be truthfully said that never before has school music, both instrumental and vocal, found so many friends among school administrators.

Dr. Thomas Lloyd Jones of Madison, Wisconsin, Chairman of the Commission of Secondary Education of the North Central Conference, said last year, "We actually believe that music is a worthwhile college entrance subject. It would be in the interest of pupils with ability in music to offer four units work in music and twelve in academic work." And to the everlasting credit of our own Professor Edgar B. Gordon, through whose efforts this has been made possible, the four units of music are now accepted at the University of Wisconsin. The University of Michigan, I am told, will also recognize music when we have a definite course to offer comparable to that in English Literature. Other educators have seen our crowded high school curriculum and have urged that something be dropped so that music may have a fair chance, and also that music teachers be given facilities at least comparable to those given the athletic department. Another prominent high school principal in the South tells us that he wants some form of music required of all ninth grade students. He, furthermore, would advocate equal credit to all subjects, giving all sixty minute school periods regardless of their outside preparation, as he thinks many subjects do not get the outside preparation for which they are receiving credit. Regarding music, he says that the surest way to discourage the students' election of a school subject is to brand it with fractional credit or no credit.

Still other educators in higher institutions are now advising that credit be given to students taking music lessons with approved private teachers, and at the same time seeing to it that their school schedule is so arranged that students may be freed one period of the school day for home practice or for private lessons. This is certainly striking at the prevailing condition which penalizes the talented musical child who now must superimpose his

music education upon his school studies, for these precious years of secondary school life are the only ones in which he can lay the foundations of technical proficiency in music.

Many great leaders like Professor Kilpatrick of Columbia University are sensing the academic domination of college entrance requirements which have forced the music teacher to rely wholly on his personality and initiative to "sell" music to high school pupils already overloaded with required credit-giving courses. In addition, the music teacher has often to meet not only the passive indifference but often the active opposition of the faculty adviser. He must "sell" his music to the faculty, as well as to the principal.

However, recognizing the favorable attitude regarding music taken by our most advanced educators who have not forgotten that famous Dallas resolution, it behooves us to well consider the subject we should offer for music credit. Until we can honestly earn more, it seems to me that instrumental music, except in especially favored systems, will defeat its own purpose by asking at first for more than the usual laboratory basis of credit for unprepared work—that is, half credit for one daily period.

It should be possible for a class pupil to enroll for one period a week, or for five, if he can find a class that will fit his ability. If, as in some systems, the pupil takes his class lesson on Saturday morning, or in an all-city after-school class, from a specialist in his instrument, he should receive the same applied music credit as that given to pupils who can afford to study with private teachers. Mr. Beattie, of Northwestern University, advocates granting two credits in applied music of the four allowed toward graduation, to pupils intending to take a college course in public school music or to follow music as a career in other capacities. Certainly they can hardly hope to get to the traditional "first base" without a sound technical foundation on at least one instrument; and to this should be added a generous allowance of piano study, for how could you really handicap a student more in his future career than by depriving him of piano study? Such students should also be required to join either chorus, orchestra or band, depending upon their majoring in voice or instrumental music. For this they should receive full credit, those taking orchestra or band only receiving half credit.

In New York City, Mr. Gartlen tells me that the orchestra practice of four hours weekly, plus three hours of electives in other music courses, gives the regular five hours credit granted to a major subject.

In many schools pupils receiving credit for private music study must pass a test in harmony or take the school harmony course. I believe the time is coming when, liberated from an exacting academic curriculum, we can require the passing of a preliminary test in music theory and piano of all students electing advanced orchestra and band work. At least some provision should be made for carrying on these subjects at the same time with the instrumental ensemble. We will then be training real musicians instead of mere instrumentalists. Music to most of our instrumentalists is simply horizontal, never vertical; there is no sensing of harmony.

If the majority of operettas continue to be turned out and given at the present low standard of musicianship, I cannot see why the participants

should be given credit. This only encourages our boys and girls to take them seriously. Many glee clubs and instrumental groups are purely semi-social and not worthy of credit.

It is not within the province of this paper to go into the make-up of the vocational high school music curriculum. We know that this is not the day and age to emphasize music as a profession. It is a tremendous responsibility to assume. The best vocational schools are giving one hundred and five hours in music and ninety-five in academic work. Music courses include chorus, orchestra, orchestra and band instruments, theory, ear-training, harmony, orchestration, piano, history of music, and appreciation.

I believe that schools which place the emphasis on the musical interest of the compositions studied in music appreciation, and allow the history to be explanatory and subsidiary to this musical interest, are working along the right lines. I find no college that recognizes a course that alternates harmony and appreciation as one course—and rightly so. Certainly the harmony course is for the more serious student in music; the uninitiated should not be snared into taking it through its association with a course in music appreciation. If fine records are played of compositions actually to be performed by our orchestra and bands, a great deal of splendid appreciation work is given by the really alive teacher at the right time and place. Let us insist on a full two semesters of harmony at least; anything less must be almost totally lost effort. If we could have two full years of harmony, including some original composition and some elementary practice in arranging, similar to that splendid work illustrated at this conference by the very fine orchestra from the State Teachers College here in Milwaukee, we could give our serious music students a real contribution, whether they be later professionals, or in that much to be desired class, that of the talented amateur. But, if the student must choose between harmony and the development of his technique, the technical study must predominate. Never again will come those precious years, the only ones in which an instrument can be mastered.

In planning a coördinated instrumental course from fourth grade through high school, preliminary tests must not be disregarded. It is no kindness to encourage the unfit, though it is equally true, as Dr. Will Earhart says, that "there are nubbins in the Lord's cornfield, and a nubbin is entitled to a nubbin's growth." For such we have the general chorus; if possible, and if allowed the teaching force, and if sufficient instruments are available, some instrumental parallel to this should be encouraged. But few of us have this, and so those especially fitted must be served first. The test, usually a modified Seashore test, should determine the ability to match tones, the recognition of differences in pitch, accuracy of rhythmic response, physical aptitude for a particular instrument, general application, and the I. Q. as regards other subjects. Previous study of other instruments including piano should be noted. Preparation and foundation-laying for all this begins in the grades. In the fourth, fifth and sixth grades lessons may be forty minutes to one hour in length, taking carefully into account the element of fatigue in the lesson procedure. This time, after the preliminary ten minutes of tuning,

etc., can be equally divided between technique and melodic work; not forgetting the constant regrading, and individual help, without which no class music teaching is at any time educationally defensible.

The ensemble in these grades can be begun early if handled carefully. In the sixth grade the ensemble emerges as a real orchestra meeting once each week. A standard equipment throughout all grade schools will facilitate some uniformity of teaching and make possible occasional all-city groups similar to the splendid ones heard here this week. The fife, drum and bugle corps should be encouraged. They are great feeders for the orchestra. Even the kindergarten band will bring out the embryo rhythmic talent. This work is gradually becoming more and more worthy of serious attention. It certainly merits supervision by the head of the instrumental department. One of our finest professional drummers gives an occasional drum lesson to our special kindergarten teachers—and they like it.

In the Junior High School (7th and 8th grades) technique classes may be held twice weekly with daily orchestra and band classes if possible. Those doubling in band may take three orchestra and two band periods. Here students studying with private teachers may be excused from the school technique classes, which from fourth grade up should be furnished to all schools in school hours, scheduled so as not to take the pupil from the same grade class each week. If a school can furnish a minimum of eight pupils, the school may have a class; otherwise the pupils must go to the all-city Saturday morning or the after-school classes if they are allowed to play in orchestra or band. Many pupils who work Saturday take advantage of after-school classes at some centrally located school. Saturday is much better for the younger children.

When daily band rehearsals cannot be scheduled for all, the teacher should see that there is a rehearsal each day, allowing pupils to come on days that their own schedule permits, but requiring a minimum of three periods a week to retain membership in the organization.

In the high school the required number of classes would be the same plus piano class, and at least one year of harmony. Pupils may elect glee club, chorus, music appreciation and history, or a second year in harmony, or instrumentation. It is again understood that pupils not taking private lessons will join the school technique classes on their particular instrument (if one of the proper grade can be provided) or they cannot play in the school orchestra or band. Junior College students may be permitted to take advantage of these school instrumental specialists, and a special class formed for them if enough register.

The Saturday classes may meet from October to June. The finest possible professional teachers give the school pupils the specialized instruction that only one who has spent years on his particular instrument can give. The clarinet teachers should test every reed and the "lay" of every mouthpiece. The oboe teacher teaches the boys to make their own reeds. The trumpet and trombone teachers fit each individual with the best mouthpieces for his particular need. The string men should be well grounded in the experience that comes through actual professional orchestra playing.

A standard list of textbooks should be decided upon and strictly adhered to, so that a pupil moving from school to school, or sent to a higher or lower class, need not be required to pay for another book. A student assistant can take care of the detail work of passing and collecting attendance folders and assigning new pupils to their rooms, leaving the supervisor free to observe the class work and to check on the grading of the classes. If a class cannot be properly graded it should be discontinued. Three unexcused absences should constitute dismissal from the Saturday class, and as a consequence suspension from the school orchestra and band, until a satisfactory excuse is forthcoming. Opportunity should be given for a second hour all-city band or string ensemble, excusing those who get this work in their own school daily. The regular full-time class teacher is held responsible for the testing of all pupils sent to the Saturday classes. As to salary, the special teacher who is hired to teach one instrument only should receive at least \$2.50 for a fifty minute lesson. Regular full-time week day teachers under contract are paid pro-rata for the specialized instrumental Saturday teaching.

Where a full-time contract teacher is in charge of both grade and Junior and Senior High work, as in some smaller systems, this teacher's schools should be assigned with a zoning plan in view, so that he can keep constantly in touch with the progress of his grade children through Junior High to his high school orchestras and bands. However, it is not diplomatic, nor hardly fair, to make this planning too much in evidence to the pupils or to the grade principal. For the time being the grade school is the child's world; he lives and plays in it; it is the community center; mother and father belong to the P. T. A. A teacher must be as loyal to his grade schools as to his high school. Never patronize a grade principal; for the most part they are valiantly doing one of the finest jobs in the whole educational scheme.

To build up an organization of uniform efficiency throughout, and yet accommodate all those who have any claim to consideration as members after all possible grading has been accomplished, more rehearsals are needed for the slower or less advanced players, and for those with an ambition to gain a higher position in the organization. This need seems to me to offer an ideal chance to interest your most talented players who have the desire, the personality and the initiative for real leadership. Allow them to take a part rehearsal occasionally, and later a whole concert with your organization at some school assembly. There should be a students' conducting class where score reading with phonograph records and instrumentation are taught to a group especially chosen from the most promising conductors in the city schools. There is a danger in this, however; the dazzle of the spot-light often may become so attractive that a boy or girl will neglect the far more humdrum technique practice, or even his academic studies.

Some of our most enthusiastic, popular and successful young teachers on Saturday mornings have been our own high school boys who have come back from their never-to-be-forgotten experience at the great National Orchestra Camp last summer. They have been proven to be living embodiments of the down-right seriousness and loyalty and inspiration they found at the camp. I think such boys are themselves the great justification for



such a movement. They are repaying the debt they owe the community for their scholarships in full and overflowing measure. After teaching for two hours on Saturday these boys join in with the all-city High School Orchestra and rehearse for two hours.

In a well-planned rehearsal there are no disciplinary problems, for all are too busy and interested; the two hours never seem long enough. Making sections wait while others rehearse is often responsible for trouble. If possible, rehearse numbers using your brass and percussion sections first, allowing them to leave if you wish to spend time with the strings and winds. Have a definite outline listing weak spots to be rehearsed. Call out quickly, "Brasses—eight measures before C," etc. Have all music lettered. Find the weak spots in the woodwinds, then those in the strings, thus avoiding long waits for any one part. Instrumental music teachers should not only hear good music, but play it, if possible, under the best conductor in their neighborhood. It will be reflected in their work. Here at this conference are Mr. Anton Embs, a former symphony player; here is Mr. B. F. Stuber, now playing under Mr. George Dasch, of Chicago; here is Mr. Hugo Anhalt, who has played with the Minneapolis Symphony, as has also Mr. Joseph Maddy. Dr. Victor Rebmann of Yonkers has played under the great Nikisch, and Mr. Eugene Hahnel of St. Louis also has played under the same master. Mr. Osbourne McConathy was once a professional horn player in concert orchestras. The stamp of such experience is on their work. It is distinctive and wins the approval of the real musician. Play in string quartets and various ensembles if you have no fine orchestra at hand.

One of our educators has said, "Education is just becoming aware of its omission in the matter of training and directing the emotions—the vital problem is that of translating these longings and emotional surges into appropriate ideals of spiritual expression and patterns of conduct that shall become the foundational solidities of adult years. No other subject in the high school curriculum can so richly and extensively nourish the fundamental emotional nature of youth as can good music, for music is the language of the emotions."

What are we to do to merit the great trust placed in our hands by these leaders in education? Let us search our consciences as never before. Our reward is in the enrichment of the lives of the boys and girls we are privileged to help and guide. They are looking to us for that guidance. We must not fail them.

## MUSIC APPRECIATION FOR SENIOR HIGH SCHOOL

AGNES M. FRYBERGER, *St. Louis, Missouri*

A course of pleasurable and purposeful thinking about music should be required of every boy and girl in the freshman year of the senior high school; and so much should be exacted that full credits would be granted.

The object of the course is to "train the critical faculty," as Sir Henry Wood happily phrases it. It is as educator, rather than as musician, that one should relate the subject of music appreciation to a school program. One

who is in accord with progressive education knows that curricular activity must be based upon the new pedagogy in order to have its place justified in a crowded program.

The educator is fed upon such aphorisms as: "Growth comes from within"; "Interest must precede effort"; "The driving power should come from the pupil"; "There should be attention without tension"; "Reason from the known to the unknown," etc. etc. The aim of this new pedagogy is, first, to secure independent thinking from each individual, and, second, to encourage creative effort as far as possible. The pupil is emphasized more than the subject matter, it being customary to diagnose him, then to prescribe for his needs, and then to call in the specialists. Doctors of education tell us to rouse the "inner consciousness"—whatever that may be. As we interpret its meaning, we believe that music will do that very thing just a little better than any other subject in the curriculum.

The freshman year is of supreme importance. The boy or girl of fourteen years is an untrained thinker, or at least has an unstable method of thinking. He has vague ideas and false opinions about almost everything. He is usually openminded, however, without strong prejudices, and ready to try anything once. The world is before him; he would like to throw aside things which belonged to earlier years—"babyish," he calls them—and have everything new. Therefore, all subjects in this first year must register with the boy or girl personally. Our business is to make music register.

The human side of the boy comes first. He is an emotional being. His emotions will thrive on music. Therefore we beware of a stereotyped course in music history until the boy has been moved. It is music itself, and not facts about music, that he enjoys. It is experience, not abstract knowledge, that youth craves. And because high schools do not produce so large a number of intelligent listeners as is possible, it would seem advisable to make some reforms both in subject matter and in lesson technic. It is my purpose, therefore, to use this allotted time to present a plan which I have used for several years with success—assuming that success may be measured largely by the enthusiasm engendered in the class.

There is no text yet published for this freshman year. The instructor supplies an outline for the note book of each pupil. The course modestly calls for only one period weekly for forty weeks, the period varying from forty to fifty minutes. Thirty-six lessons are planned, in which are presented forty compositions, representing thirty composers. Composers ranging from Bach to Stravinsky are placed chronologically on the outline, but are not presented in that order. Compositions include the broadest possible variety in form, content, period, nationality, style, etc., with emphasis placed upon romantic and emotional, modern and individualistic, rather than upon the formal, classic and intellectual. Music on this outline must appeal to adventurous youth and contain the spirit of romance, beauty, idealism, mystery or novelty. Any list is somewhat arbitrary, but the following thirty composers are representative: Bach, Handel, Haydn, Gluck, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Chopin, Schumann, Wagner, Saint-Saens, Bizet, Moussorgsky, Tchaikowsky, Dvorak, Grieg, Rimsky-

Korsakoff, MacDowell, Debussy, Richard Strauss, Sibelius, Granados, Rachmaninoff, Holst, Respighi, Ravel, Grainger, Stravinski.

In the first semester, the class becomes acquainted with the music. And right here, let me emphasize the value of reproducing instruments instead of illustrations made by the teacher-pianist. The personality of a performer always comes between the listener and the music. A good phonograph record or Duo-Art roll of Paderewski's Minuet is preferable to having Paderewski play the music itself; that is, if one wishes the music to register more than the man. I would stress this point because so many pianists insist upon illustrating everything themselves, and speak scornfully of phonograph records. I have yet to find keen thinkers in classes of music appreciation where the pianist depends upon his own playing. Another objection is that this type of teacher talks too much when the class should be listening. Experience has taught us that the more a teacher talks the less the pupil thinks.

Two or three compositions may be heard in each period. The other in which they are presented is important, at least in the first few lessons, since the music must register easily and naturally with the young listeners. Selections with well marked rhythms and strong emotional content should predominate in the beginning. Among the forty numbers on the list, the Prelude to Act One of "Carmen" will grip the listener. And so will the Farandole from "L'Arlesienne Suite"; or the Waltz of the Flowers from "The Nutcracker Suite." And such novelties as the Entr'acte from "Khowantchina," or the Dance of the Tumblers from "Snow Maiden" will register near the beginning of the semester. Presenting the subject matter, then, with reference to its appeal, the teacher finds the class ready to grasp something a bit more involved with each succeeding lesson, until towards the close of the semester Stravinski's "Fireworks," or Holst's "Jupiter" will fascinate. Interest must always be strong enough to awaken thought about the music. Effort to acquire facts about the composer and incidents related to the composition will follow. The driving power will then come from the pupil.

The aim of the first semester is independent thought about the music. In the second semester, the aim is to secure creative effort. This means original work in English composition, both prose and verse; and in sketches or drawings with pencil and pen. Those in a class who show no creative ability may learn to write musical commentary, with some regard for literary style. And, by the way, why should not the high school strive to produce an occasional critic of music? Is the music critic more than a trained thinker about music?

In the second half of the year, then, the pupil will express himself in some tangible form which will show how music has stimulated his intellect, played upon his emotions, exercised his imagination, and called upon his will. To secure the best results it is desirable to coöperate with teachers of English, history, social science and art. This correlation of music with other subjects expresses, through the medium of art or English, the moods and ideas gained through thoughtful listening. It bears no resemblance to a kind of artificial correlation suggested some years ago wherein the music teacher

associated certain poems and pictures with the music. The pupil was thus relieved of thinking for himself. This sort of thing never impressed me as having enough value to justify the time it consumed.

Correlations, which seem so obvious, have not flourished as they should. On the surface it would seem that all lovers of poetry would also like music; and that all musicians would like poetry; and that both of them would enjoy pictures. But they don't! Perhaps it is arrested development, or criminal negligence in early education, because all young children find pleasure in pictures, poetry and music—the products of imagination.

Another reason why correlations have not flourished may be that the musician has not been recognized as a scholar, and as a fact, may not be scholarly enough to meet the ideals of the English teacher. There is some consolation in knowing that other kinds of teachers are not musicianly. Would that instructors in English and art might realize the inspiring character of music for creative efforts in their departments! Nothing will vitalize other arts like music. The music instructor should be the aggressor in effecting this correlation, because motivation begins in the music lesson. Let us agree that the music instructor should be more scholarly, and that all educators should have more musicianship. Let us sign such a compact, then rise and sing, "Hail, happy day!"

The best way to interest a person in your subject is to show some acquaintance with his subject. When the music supervisor will discuss with the English teacher new dramas and tendencies in modern verse, the English teacher may show interest in new symphonies and in the present trend of music composition. But music is the newer member of the curriculum, and this is another reason why its director should make first overtures.

As pertinent in effecting a practical coöperation among certain teachers, let us imagine this situation: The music instructor calls upon the English teacher and asks: "What new tendencies in english verse are likely to become permanent?" The English teacher may be struck dumb in hearing such thought from the Music Lady; but the subtle flattery will restore his speech, and then he will just love to tell you about his subject. So much will he love to tell you about his subject that he will even love you and will offer to lend you his books on new poetry, and will urge you to come again, and often. Of course he may forget to ask about the health and welfare of your subject; but never mind, you may easily say in taking leave, "My dear sir, you have given me great pleasure in telling me about the new poetry. It shows the same revolt from conventional forms as do music and painting. And by the way, some of that verse of Carl Sandburg and Amy Lowell, and Vachel Lindsay has the same unexpected rhythms and unbalanced phrases that one finds in the little music sketches of Malipiero, the Italian, or de Falla, the Spaniard, or even of our own Deems Taylor. Do you know them?" "Oh no, I'm so sorry," says the English teacher, "but I don't know a thing about your subject. . . . I did have a few piano lessons when a child, but they were so distasteful that I've always felt that the god of music passed me by." "Oh don't feel that way about it," says the Music Lady," the trouble probably lay in that old method of teaching,—which was enough to kill any

honest emotion. None of us teach today in the way we were taught, you know. Just think of how we learned our Hamlet,—by parsing sentences! The only way that I ever think of that immortal 'To be or not to be' is to visualize the neat diagram as it appeared on the school blackboard." And both of the teachers laugh, call this "a great old world," and part as friends!

The English teacher may find the way to the music room, and return the call. And then of course he may not. But your zeal doesn't rest upon a base as flimsy as etiquette; and so you call again, return the borrowed volume and ask for more modern verse. On this second occasion, you show him some of the verse which has been written in your music classes, and under the inspiring influence of music. Has he ever tried it? Results are marvelous! Unbelievable! There's something in music which seems to drive the imaginative listener into the realms of verse. The close affiliations in rhythms of verse and music, and in the phrasing of both music and verse, call for creative effort. "And if you've a few minutes," says the Music Lady, "I should like your opinion upon several of these efforts which were handed in the other day. Here's one called 'Fireworks,' written by a girl after listening again and again to Stravinski's music by that name. The girl says she never thought of writing under the spell of music until now. Now doesn't that touch the very core of modernism? And say, if you've the time, come up to my music room at the fifth period, when I'm free. I want you to hear that music called 'Fireworks' on a phonograph record. It's really interesting." . . . And so the english teacher finally gets the idea of correlation, and she becomes the greatest enthusiast you ever saw.

And after a while the two teachers of English and music call upon the director of art and manifest interest in her subject, even asking about books from which they may learn more about her subject. They inquire about certain pupils, wondering if they are as gifted in art as they are in music and in English composition. The three teachers find much in common, laugh about the sisterhood of arts; and after a while, near the millenium (if that word and its philosophy be not obsolete,) we find in school programs specialists working together, convinced that design, harmony, rhythm, form, and much beside, belong to all, and that in united activity the best achievement in education will develop. There should be more thoughtful and creative listening, for the harmonies in each art are united in a grand harmony. The three subjects will become a blessed trinity in the new education, which aims at keener thinking, higher creative attainment, and an understanding and appreciation of all art.

At the close of the Freshman year, there should be an exhibit of pictures and compositions which will show the general public what is possible in creative effort. Such an exhibit may be as spectacular and reflect as creditably upon the music director as any performance of orchestra or chorus. May I speak of such an exhibit held at the Public Library in St. Louis for one month last year? There were a thousand pictures based on incidents in the Nibelungen Ring, drawn by school children who had attended the concerts of the Symphony Orchestra. I have never seen such marvellous display of young imagination as in conceptions of Siegfrieds, Brunnhilde,

Wotan, Loki, Dwarfs, Rhine Daughters Welding the Great Sword, Stealing the Gold, Building Walhalla, etc. etc. It was all wonderful! Lantern slides were made and circulated among schools so that each school might see what other schools were doing. The pictures now belong to the Public Library, special folios have been made for them, because they are worth preserving, and they are a prized unit in music-education.

Experience has convinced me that the ideas just advanced are practical and desirable. Every member of a class is interested from first to last, and at the end of the school year the understanding of music is remarkable.

The second year of high school should offer elective courses which would continue music appreciation, music history, theory, form and analysis, etc., with the best text books. A large number of those who had the freshman outline will enroll because music has become a personal subject. They must know more of it!

## HARMONY IN THE HIGH SCHOOL

ANTON H. EMBS, *Supervisor of Music, Oak Park, Illinois*

Harmony in the High School or elsewhere is not one of the so called popular subjects. Music makes its appeal to the average person through the emotions and not through the intellect and there are few emotional processes involved in the study of Harmony. Therefore it is not surprising that in competition with the band, orchestra, chorus or even appreciation, harmony should attract but a few students as compared with the numbers that choose these other subjects.

This is quite right and proper since harmony is not for the masses. It is eminently true that a thorough study of the subject is necessary to the acquisition of real musicianship but it is equally true that the average student of the high school (vastly in the majority!) does not take his music quite so seriously as all that! He is usually satisfied with the emotional response which the hearing or playing of music arouses within him and is but little, if at all, concerned with the technical side of it. Harmony therefore attracts those who wish the cultural experience of a more intimate acquaintance with the theoretical phase of music. Of these, some are contemplating a professional career and realize the necessity for such experience; others are merely deeply interested in the art for its own sake and desire the cultural benefits which such study will afford.

What then should we teach in our high school harmony classes that will most efficiently accomplish results to meet these expectations? Judging from the numerous courses of study in harmony offered in various high schools throughout the country, the writer has arrived at the conclusion that there is considerable difference of opinion in this matter, and he therefore begs leave to offer his own views on the subject. They are based on observation and experience in the class room, extending over a long period of time, for the most part with students of average capacity rather than with those of unusual attainments. Since this discussion must be brief, detail must be omitted. Let us consider the question from three standpoints:

## AIMS AND OBJECTIVES OF HIGH SCHOOL HARMONY

In discussing the first of these points it must be borne in mind that the high school of today is regarded as a preparatory school for the higher institutions. Therefore the branches of study belonging to the higher institution are left for that institution to teach, the intermediate school dealing only with the essentials of approach. Mental capacity at the average high school age of course determines what these essentials shall be. In outlining the course in harmony for the high school, therefore, it must be remembered that the student is merely being prepared, as in other subjects, for advanced study at a time when he is more capable of advanced work. From his own experience the writer is convinced that this preparation cannot be too carefully made. As we all know, it is the house built upon the rock that endures. It should be the aim of high school harmony merely to lay a firm foundation for future study rather than to anticipate the future at a sacrifice of thoroughness and understanding. Except in vocational high schools, such a course should be designed as cultural rather than professional. It should for that reason be combined with a course in history of music and music appreciation. This will not deprive the student with professional ambitions of any necessary training as he will benefit quite as much from this type of course as from the pre-vocational type.

## CONTENT OF THE COURSE

Since it is to be preparatory, the content of this course should be confined to a study of the simpler progressions and cadences usually found in easy choral and instrumental music. The topics included in elementary harmony should be thoroughly studied and employed in harmonizations. The student should acquire the ability to recognize all topics studied that can be found in the music with which he is familiar. This should be accomplished by much analysis, not only of hymns and simple choral works, but of piano compositions as well. Interest is sustained more easily by this practical application of the principles of harmony, for the student of high school age usually demands a practical use for the knowledge he is gaining; otherwise he grows impatient. The writer well remembers an incident which occurred in the early years of his experience. A very good and apparently much interested student said to him, at the end of a class period, "I do not see what all of this is going to do for me! I thought harmony helped one to become a better musician but I feel as though I were studying a book of statistics!" Much food for thought in that candid observation! Needless to say, that was the beginning of the "reformation" for the teacher! We must teach facts of course, but relevant facts which may be connected with practical experience and not too complicated to be easily grasped.

The intensive study of all more complicated harmonic structures should be reserved for a period when the mental capacity has increased sufficiently to cope with their complexities—and such capacity is unlikely to be common to the high school age. Unhurried study of the fundamentals is better suited to the inexperienced and immature mind of the average prep school

student. It is safe to say that the majority of students who fail to sustain an interest in harmony have been discouraged because the pace was too fast and they had insufficient time in which to grasp the significance of the elementary principles before they were rushed into higher realms for which they were totally unprepared. Merely presenting a topic to the student and receiving his assurance that he understands it is no guarantee that all is well! The test comes when he is required to use his knowledge. Facility comes only with practice, which requires time and much of it! If the course is too comprehensive, enough time cannot be spared if the limits are to be covered. Therefore, limit the limits!

#### PROCEDURE

Procedure may be interpreted to mean the order of introduction of topics. In too many instances harmony is taught as a succession of dry and apparently unrelated facts, with many rules and restrictions which, sooner or later, involve the student in a hopeless mental tangle from which he rarely has the patience to extricate himself. Harmony should be taught positively and not negatively. Rules with innumerable exceptions are worse than no rules at all! Topics should be introduced in such order that it is unnecessary to make contradictory statements. More mature minds may successfully cope with such perplexing contradictions but it is extremely dangerous in the case of the high school student. The steps should be cumulative, each succeeding step being dependent upon the previous one. All tedious drill which formerly preceded the beginning of harmonization should be omitted in the high school course until such time as there is need of it. (This does not refer to the drill on scales and key signatures which every teacher finds inevitable. The student is supposed to come to the harmony course equipped with a thorough knowledge of scales and keys but the wise teacher will not take too much for granted!) Let us take the well known interval drill. Of what practical use is such drill until the student is actually called upon to deal with chords containing these various intervals? Why the approach so long ahead of time? For that matter, why introduce any topic which is not to be immediately used? What would we think of the builder who first assembles all of the materials for a complete house on the ground in front of the lot and then proceeds to dig the foundation! It is no less illogical to introduce the materials of harmony in a lump at the start and then have to "sort out of the pile" what you need as you go along. Far better to present one topic at a time and immediately employ it while the matter is fresh in the mind of the student. Harmonization may begin almost at once, not from the figured bass but from the melody line, using at first only the primary triads in major. The triads should be introduced one at a time in cadence form, thus doing away with that uninteresting drill on "connection of triads." After the primary triads in major have been mastered, and considerable time should be allowed for this process, the same procedure should be followed in minor. Here, for the first time, there is



some need for a knowledge of intervals and the above mentioned drill may be inserted.

All of this work should be supplemented with work at the keyboard, for we must not neglect any angle of approach if the work is to be thorough. Ear training of every type must accompany every step, for harmony is a thing to be heard, not seen. The creative instinct should be developed as much as possible and the student must be encouraged to express himself musically to the best of his ability. He should be required to invent little melodies and to harmonize them as he has been taught to harmonize given melodies. His musical ideas will expand as he acquires practice and his interest is sure to keep pace with the expansion.

It would require too much time to follow the subject throughout and to detail each step. It is the purpose of this brief paper to convey the thought that a reorganization of the topics of harmony, as taught in the high school is not only desirable but necessary. Every student enjoys doing the thing which he can do but quickly becomes discouraged when required to attempt something which he does not understand. Let us therefore see to it that each step is simple enough to permit of easy perception, that no steps are omitted, that the steps are cumulative and finally that those topics belonging to college and conservatory courses be left for those institutions to present. If, at the end of a two year harmony course in the high school, the student is proficient in the use of the primary and secondary triads, the dominant seventh chord, non-harmonic tones, simple modulation, the seventh chord on two of the scales and, through his experience in analysis, is able to recognize all of these by sight and sound in the choral and instrumental music with which he comes in contact, he may be said to have a very good foundation for the more intricate problems of advanced harmony. Not only that, but it will be strange if he has not developed a fine judgment and discriminating taste as a result of his study.

## APPLIED MUSIC COURSES IN HIGH SCHOOL

MRS. BLANCHE E. K. EVANS, *Cincinnati, Ohio*

What one should do and what one is able to do are so often far apart! Ideals are lovely things to have! In a sincere effort to do one's duty where God and The School Board have placed him, one can turn from nerve-wracking daily experiences to refresh one's self amid the mountain peaks of imagination, filling the spirit with beauty, and returning to the daily task with visions that see beyond crooked unmusical fingers and stolid plodding minds. But the fingers and the minds are there and have to be reckoned with, and he who would succeed in teaching must be practical as well as a dreamer. He must present his musical offering in such shape that it will be possible for his pupils to receive it with profit to themselves in the conditions under which they have to work.

Cincinnati does not claim to have solved this problem of "Applied Music in a High School." It is merely on a working basis, and I have no doubt as light is shed from others' experience it will be altered to agree with improved methods, changing needs and different conditions.

One of the wonderful qualities which we find in Mr. Walter H. Aiken, our director, is this breadth of outlook which takes account of differences in children, differences in teachers and differences in circumstances.

While the teachers in the applied music courses are instructed to use the books listed by our School Board, they are free to improve or enliven their work with other material. Inspired by high ideals, they are striving to make the work in harmony lead to musical understanding, freedom in musical performance and a desire to create (when such ability exists). Three credits are given towards college entrance, and since the establishment of the public school music course in coöperation with Cincinnati University, a music student can go from high school right on through college.

Our regular music course is given in three of our five large high schools: Hughes (which is a senior school,) Withrow and Western Hills (which are both six-year schools). Children in Woodward who desire the course take their academic studies in their own school and have their programs arranged so that they can go to Hughes for music. Walnut Hills sends her music pupils to Withrow in the same way. The course is designed (1) to furnish opportunity for those who, in musical Cincinnati, cannot afford to attend one or other of our fine special music schools; (2) to arrange the time schedule so that musical young people may include the foundations of their art with the work of their adolescent years; and (3) to raise the standard of the private teachers who are responsible for the voice, violin, piano or other instrumental work being done under the caption "external music." The pupil is required to have forty lessons a year (missed lessons must be made up before credit will be given) and submit to an examination twice a year by one of the school music-teachers. He must play the selections he is studying at the time; and scales, arpeggios, technic and some other points, that poorly equipped or insincere teachers neglect, are stressed. The materials and requirements are judged in connection with those stated in the catalogues of the College and Conservatory, and where the instruction is seen to be poor, the pupil is recommended to secure a better teacher. "Save the child" is Mr. Aiken's motto.

The following are the requirements for first year in the music course (Senior High School, 9th Grade):

English I (composition, 2 periods) 5	Select one from:
Civics ..... 2	French I ..... } 5
Choral Music ..... 1	German I ..... }
Physical Education ..... 2	Latin I ..... }
Harmony ..... 2	Select one from:
Vocal or Instrumental Music ..... 10	Algebra ..... 5
(Outside of school)	General Science (lab., 2 per.) .... 5

These are the requirements for second year (10th Grade):

English II (composition, 2 per.)....	5	Select one from:	
Choral Music .....	1	French II .....	} 5
Physical Education .....	2	German II .....	
Harmony .....	2	Latin II .....	
Vocal or Instrumental Music .....	10	Select one from:	
(Outside of school)		Plane Geometry .....	5
		Early European History .....	5

In Harmony I and Harmony II, Tapper's First Year Harmony is used, with Alchin's Applied Harmony and Aiken's Melody Writing as supplementary materials. In the ninth grade, the pupils are made familiar with reading from bass and treble staves, tapping rhythms of simple beats, understanding scales, intervals and triads, hearing, writing, and singing the cadence forms, taking dictation in a given key and meter, writing melodies from simple chord-formulae, and putting chord accompaniments to a given melody. In the 10th Grade, the first semester opens with a review of ninth grade work and continues with more difficult melodies to write and harmonize, more intricate rhythms to tap, harmonization from a given bass, and the writing of original melodies both disjunct and conjunct. They learn to write and play extended cadences. They next attack dominant sevenths and their inversions by ear, eye and memory, and are introduced to analysis in four parts by having to look, in excerpts from the works of recognized composers, for all points studied so far.

These are the third year (eleventh grade) requirements:

English III (comp., 1 per., oral English, 1 per.) .....	5	Select one from:	
Choral Music .....	1	French I or III .....	} 5
Physical Education .....	2	German I or III .....	
Harmony .....	2	Latin III .....	
Vocal or Instrumental Music .....	10	Select one from:	
(Outside of school)		Modern European History .....	5
		Algebra .....	5
		Physics (lab., 4 per.) .....	7
		NOTE—One unit of science is required in the third or fourth year.	

The third year class uses Tapper's Second Year Harmony with material, studying, writing, playing and hearing all secondary sept-chords, writing and harmonizing more difficult melodies and analyzing more difficult music.

The fourth year (twelfth grade) requirements are:

English IV (comp., 1 per., oral English, 1 per.) .....	5	Select one from:	
Choral Music .....	1	French II or IV .....	} 5
Physical Education .....	2	German II or IV .....	
American History .....	4	Latin IV .....	
Civics .....	2	Physics (lab., 4 per.) .....	} 7
Musical Form and Analysis.....	1	Chemistry (lab., 4 per.) .....	
History of Music .....	1	Astronomy, ½ year and	
Vocal or Instrumental Music .....	10	Geology, ½ year .....	6
(Outside of school)		Note—One unit of science is required in the third or fourth year.	

In this year we have one lesson a week in Music History (the text being Bauer and Peyser's "How Music Grew,") and one lesson a week in Analysis, (the two text books being Tapper's First Year Analysis and Tapper's Musical Form and Analysis). Miss Hirst at Hughes teaches the history by starting with modern music, and, by talks, research on the part of the pupils, and comparisons, works backward to ancient times. In the analysis period, the pupils not only learn to dissect music written by worthy composers but must write melodies according to the forms given in Tapper's book. Miss Hirst stresses beauty of tone and beauty of design.

For those who are not in the music course but are members of our high school orchestras and bands, the Conservatory offers seventy scholarships a year, the Symphony players giving these lessons. As a result, an all high school orchestra concert will be given at Emery Auditorium on April 26, under the leadership of Mr. Bakaleinikoff.

My own Piano Music is limited to one high school (Woodward), to give opportunity to the financially restricted, and the course is dismissed with a one-line note: "An optional course in piano study of two periods a week is given at Woodward throughout the four years." The majority come with no musical background from a population as fluctuating as the sands of the sea! The more stable element has parents who can afford to provide private instruction. In one lesson a week at the keyboard and one in theory, we strive to measure up to what is being accomplished by pupils in the Music Course. In the first year, the pupils must gain familiarity with their instrument, notation, rhythm, ear-training, technic, and the elements of theory. The second year furnishes review, drill on essentials and some advancing work. But we feel our lack of time in the third and fourth years when we try to get enough harmony and music history to establish taste, intelligent listening, and an appreciation for the good and beautiful.

Since it is likely to be their only exposure to musical literature, we try to have the pupils learn as many pieces from as many good sources, classical, romantic and modern, as possible. This, too, must be according to the pupil's ability, some getting twelve, some only four or five a year. We use their pieces and studies to make their technical exercises, and we never speak of graduating in Piano Music but always of "going on to the College or Conservatory, when we leave school and are earning our own money." The practice records reveal that (1) many work after school to earn money; (2) the pupils need much time for their other lessons; (3) few are strong enough mentally, physically, and musically to get the six hours a week required keyboard practice, and three hours a week study of theory as an extra to their regular work.

Our text is The Progressive Series of Piano Lessons, with freedom to use only the best from it and in the way that our children can best assimilate it. It would be impossible to treat our boys and girls as though they were music students in a Conservatory. The following paragraphs are quoted from my recent paper on "The Ideal Secondary School."

A modification of the Dalton Plan (group work combined with individual instruction,) has succeeded with the piano class. The pupils are kept to-

gether by means of a minimum assignment for all, privilege work for the more talented and honor work for the gifted. General instructions are given to all, but the individual weakness or superiority must also be taken into consideration. Several problem cases are taught individually before school in the morning, with special material adapted to their needs. In this way they do not miss the joy of making a little music for themselves. At the same time they do not act as millstones around the necks of the normal musicians. Professor Fowler says, "Doing things together, even more than doing things well alone, is a badly needed skill in our school maze." So the ensemble work in the piano department, whether it has meant the performance of a two-piano piece by a boy and a girl or two colored and one white pupil playing the same study in unison on three pianos, has contributed its share toward universal brotherhood.

The piano department has from its inception partaken of the nature of the modern education. The studio has always been furnished with movable desk-chairs in a way to foster the socialized recitation and creative atmosphere. My subject has always been presented to the pupils as preparation for living, when as mothers and fathers in a home they will need music for self-expression, to entertain their friends, or to oversee the musical education of a new generation. Or it has been presented as a social asset to youth or as a means of adding to the vocational efficiency of kindergartener, physical director, cinema accompanist or member of an orchestra. Its subject matter has always been arranged in units; so that, for example, one semester sets as its goal the mastery of the major scales, both sharps and flats; another semester concerns itself with the learning of the three minor forms in both the homotonic and relative ways; another semester takes up the rules of voice-leading in harmony. With the theory, we correlate the keyboard work, with additional emphasis on technic. Projects are natural in our classes, and easily handled. A play about music, tableaux to music, concerts, recitals by gifted students, the furnishing of students to play for gym work, chorus or orchestra, programs before the school in commemoration of a great musician's birth or death or to celebrate "Music Week," are some of the activities. Our Recital Hour Club is an excellent example of what Dr. Eby calls "an intra-curricular activity." It aims (1) to motivate the work done in music lessons; (2) to overcome natural timidity in playing before an audience; (3) to teach the audience to listen; (4) to furnish a chance to get some especially worth-while material over to the whole department at once; (5) through the final concert each year, to reward pupils whose work has been good and to acquaint parents with what the department is doing and what coöperation is expected of them. (Parents whose children were not on the program want to know why, and what has to be done to attain the coveted honor.) Membership is obligatory on piano pupils, but open to all music lovers in the school. The former, only, play on the programs.

Is there any subject in the curriculum whose activities enable a pupil to realize the seven cardinal objectives as stated by the N. E. A. so thoroughly as applied music in all its branches? Whether the four objectives

established especially for musicians by the Research Council of the North Central association have been reached can be judged by reports which come to us from the students, their parents and friends. "Recreation is a change of occupation." Pupils find it good to practice before settling down to prepare their other night work. A doctor sent one boy into the class to prevent his losing the use of an injured hand. Another doctor sent a girl into the class to cure her of stuttering. Parents rejoice over the use their children find for their music in church work, at parties, in Camp Fire, Boy Scout and Girl Reserve ceremonials, in auditorium sessions and school entertainments. Their teacher rejoices in their conversion from jazz to the classics, their improvement in technical skill, sight-reading, ensemble and solo performance, and in the fact that they love to congregate in her studio during a vacant lunch period or after school and play for each other. What is true of this department must be true in even greater measure of our fine, well-taught music course.

## A STANDARD COURSE OF STUDY FOR THE HIGH SCHOOL BAND

EUGENE J. WEIGEL, *Supervisor of Orchestras, Cleveland, Ohio*

I shall endeavor to state briefly and clearly what we have found in Cleveland to be the surest and best way to raise the level of our band work. I shall touch upon the vital factors of a course of study, show how these factors are a part of the general aims of education, and also register an urgent plea for more good music both in repertoire and in the publishers' catalogues.

The high school band has always seemed to me to be looked upon as the general utility medium of public school music. It is usually used for pep meetings, money raising campaigns, carnivals, entertainments, football games, community affairs, and similar occasions; a sort of hit and miss organization with no other objective than to create enthusiasm. Why should this be so? Is not a band capable of lofty musical ideals with beautiful tone quality, as well as other organizations? It is no wonder that we have not won over all administrators to the belief that the band is and can be a dignified organization capable of the same ends in musical education as the chorus or orchestra. There have been rapid strides in this direction; but the job is not finished, and will not be, until we can change this attitude toward the band.

One of the most powerful influences in raising the level of band accomplishments and the grade of music played has been the State and National contests and festivals, as sponsored by State Departments of Education, the National Committee on Instrumental Affairs and the National Bureau for the Advancement of Music. By supervising conditions and selecting the material to be played these groups have, without question, raised the level of band performance. I shall say more about materials later.

Our high school bands, in order to gain and hold recognition from our school administrators, college entrance boards, and music lovers in general,

must have very definite aims and objectives. The aims and objectives as stated in the report of the Commission on Curricula, North Central Association, March 1928 and the National Research Council of Music Education very clearly apply to bands and band music. Since their report has been accepted as a statement of our policy as a national body of music educators, I believe that a brief resume of these aims and objectives will give us a clear cut outlook upon our work. Using the same form but adapting it to band we have then the following:

#### I. Aims

1. Good tone quality.
2. Perfect intonation.
3. Good rhythm.
4. Accuracy of reading.
5. Expressive performance.

#### II. Objectives

##### 1. Health objective:

- (a) Development of mental health; the factors of which are peace of mind, contentment and wholesome emotional reactions.
- (b) Development of muscular coördination. Music with strongly marked rhythms is used in physical education and is an aid to physical well being.

##### 2. Social objective:

- (a) Knowledge of events, persons, movements, customs, and institutions which have determined the program of mankind. Band music as well as orchestra music reflects the character and spirit of the times.
- (b) Knowledge which functions directly in the development of disposition and discovery of abilities. Present day class instruction has brought to light countless cases of latent musical ability.
- (c) Knowledge useful in the control of life situations, i.e.,
  1. Friendships from group participation.
  2. Development of attitudes, interests, motives, ideals, and appreciations through participation and in performance in and for all types of organization, such as schools, hospitals, community centers, and civic affairs.
- (d) Development of a sense of responsibility.
- (e) Correlation with art, political, and literary history.

##### 3. Vocational objective:

- (a) Acquiring fruitful knowledge. Skill acquired upon instruments constitutes valuable vocational training.
- (b) Acquiring right habits and skills:
  1. Correct technique.
  2. Ability to interpret musical terminology.
  3. Skill in ensemble playing.
  4. Growth in musicianship.
  5. Appreciation of the value of effort.

**4. Leisure Time Objective:**

- (a) Provides wholesome recreation.
- (b) Provides opportunity for pleasant associations.
- (c) Provides an outlet for the emotions; particularly good for the adolescent child.
- (d) Contributes to the spiritual nature.
- (e) Develops taste and appreciation of the fine things in life.
- (f) Provides means of self-entertainment.
- (g) Is a fine mental stimulus. Reading at sight is especially exhilarating, developing alertness, accuracy and precision.
- (h) Is a means of uniting and tying together of family and friends.
- (i) Develops confidence and self-control.
- (j) Creates a desire for further knowledge and appreciation of music.

With these aims clearly before us, why cannot all music departments make a definite demand that they be fulfilled by the bands?

There has never been a let-up for one single minute in Cleveland to maintain and satisfy the ideal of refinement of taste. Of necessity, we have standardized our procedure. Briefly, I shall sketch what we consider a standard course of study.

Each high school maintains a first and second band.

All players who are not studying privately are invited to study in our Saturday Instrumental Schools. These schools are maintained for the express purpose of training instrumentalists who are unable to secure instruction otherwise, where the number in school does not justify an instrumental teacher. These schools are sponsored by the Musical Arts Association and the nucleus of the teaching staff is taken from the Cleveland Orchestra.

All first bands rehearse one period a day, five days a week.

Two rehearsals are divided into two sections, one for wood winds and one for brasses, and three rehearsals are for full band. The sectional rehearsals are given over to the working out of individual technical troubles, intonation drill, improvement of tone quality, working out of balance of parts, etc. These sectional rehearsals save an enormous amount of time for the pupil, band, and director.

Instrumental classes are maintained in each school as well as courses in theory and appreciation.

There are several fundamental rules that are strictly adhered to:

- 1. All lessons must be planned before class time.
- 2. The importance of first impressions is stressed, i.e., the need of the player to mentally hear his part and the other parts, to be alert and responsive, to cultivate a feeling for phrasing, rhythm, tone quality, and perfect pitch.
- 3. Learning as a whole. Never stop for errors when reading for first time.
- 4. Never permit an error to pass when analyzing and working out parts.
- 5. The importance of playing slowly and carefully.



6. The necessity of the director's knowing his score. No haphazard acquaintance should be permitted. The director should be able to foresee all the problems involved, should have a method prepared to overcome them, should have a background of traditional interpretation, tempos, historical facts, etc. There is no factor more vital to the success of a band than the one of a thoroughly prepared conductor.
7. The importance of keeping the group busy—socialized rehearsal.

#### THE REHEARSAL PROPER

1. Listening drill and final tuning check; the full band plays sustained chords and modulations in the keys to be used. Drill also in dynamics, scales, and other material to overcome specific problems inherent in the band. This drill does not take more than ten minutes. Good material is available in:
  - (a) Ditson School & Community Band Series—Oliver Ditson Co., Boston, Mass.
  - (b) Instrumental Technic—Willis Music Co., Cincinnati, O.
2. Warming up piece; use number already prepared.
3. Introduce new material:
  - (a) Play through as a whole.
  - (b) Work out passages by phrases. Do not try to teach complete number in one rehearsal unless it can be done thoroughly.
4. Review; play through and refine selections already in repertoire; prepare for programs, sight-read new material, etc.

#### CREDIT

1. Credit is allowed on a laboratory basis of one half unit per year.
2. Two consecutive semesters are required to receive credit.
3. A level of attainment is maintained. No credit for more than two semesters in any one level allowed except for the Symphonic Band members.
4. Instrumentation aims to be complete. The National Band Association standard instrumentation is used as a basis.
5. Vocal music is not required if and when a student is a full member of the first band.
6. Work outlined and assigned by the Music Department must be completed. Examinations and contests are held to maintain standard required.

#### MATERIALS

1. Each school is required to prepare a minimum of twenty numbers a year. These are assigned by the music department and are used as a basis for festival programs, contest test pieces and programs for all-high-school organizations. Music on this assigned lot is furnished by the Board of Education.
2. The numbers are selected from a graded list of music, which is the basis of repertoire for all the schools.
3. The selected list is a compilation of numbers recommended by the directors of the high schools and supervisors, and also includes the lists of the

National Bureau for the Advancement of Music for the National Band Contests.

4. The numbers submitted are passed on and graded by a committee of three members of the department of music.
5. The music department maintains a rotating library of selected numbers which may be used by any band. The numbers are withdrawn, used one semester or less, returned and new material taken out. This makes available an unlimited amount of material suitable for sight reading and programs. This music is in addition to the required music.

The foregoing is what can and is being done. The difficulty is that there is a dearth of good band music.

In conclusion, I wish to emphasize the need of still more discrimination on the part of band directors in using only the best literature available. The publishers are anxious to meet any legitimate demand for good music on the part of music instructors.

If we believe in our bands, in the definite need which we know they fill, in a high ideal and sincere effort, we will have reached another step upward in the refinement of taste and a placing of band music on a par with other subject material in the high school curriculum.

## MUSIC, A PERSONALITY FACTOR

MARGARET CANTY, *Assistant Superintendent of Schools,  
Milwaukee, Wisconsin\**

Inasmuch as the subject "Music, A Personality Factor," is the soup course of this banquet, musically speaking, my address shall be short and hot, as soup should be.

That music is a personality factor is a thesis requiring little proof. Music is a universal language fostering the brotherhood of man. Its chief purpose is to promote human happiness by accentuating our joys and alleviating our sorrows.

The basic element of music, rhythm, is characteristic of so many life activities that personality has been defined as the orchestration of rhythms. The social value of music needs no comment.

With regard to mental training, the mastery of musical notation results in educational values similar to those of the three R's; as to cultivating values, music is comparable to literature, and the names of Beethoven, Mozart and Wagner rank with those of Shakespeare, Milton and Dante.

In history, music has played an important role, as in Greek civilization, and the Crusades cannot be fully understood without reference to the Minne-singers and the Troubadours.

In character training music is of paramount importance through catharsis of the emotions. Many a hardened criminal has wept upon hearing the favorite song of a beloved mother.

The influence of music in producing mood is illustrated by the portrait of Mona Lisa with her inscrutable smile. In literature, the reforms wrought by

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\*This is a stenographic report of Miss Canty's speech.—Editor.

Pippa's song in Browning's "Pippa Passes" may be cited. The religious influence of music is attested by a library of sacred music ranging from the Negro spirituals to Handel's "Messiah."

As a personality factor, music is most potent in the school, the institution designed by society for the integration of personality. A school orchestra, for instance, affords opportunities for the development of initiative, mental concentration and social coöperation. To cultivate the taste, only good music should be used.

Permit me to recommend a tested recipe for dessert, musically speaking: Secure a progressive superintendent of the Milton C. Potter type; also a popular music department headed by an uncommon man with the common name of Smith. Procure as school director, without salary, a musician with the national reputation of the Alfred Hiles Bergen variety; and a Philharmonic chorus of attractive teachers; mix these ingredients well. Finally, flavor with a North Central Music Supervisors Conference, and serve immediately!

### PROGRAM

Lewis Richards, Harpsichordist

A Gigge (Dr. Bull's My Selfe).....*John Bull*  
Galliarde to the Fifth Pavanne (from My Ladye

Neville's Book) .....*William Byrd*  
The Brook .....*Ayrlton\**  
Tower Hill (From the Fitzwilliam Virginal Book).....*Farnaby*  
Herbert Gould, Basso-Cantante

Come Again .....*Elizabethan Song*  
Gentle Zephyr .....*Von Hagen*  
Over the Hills .....*Hopkinson*  
I Am a Roamer Bold .....*Mendelssohn*  
The Blind Plowman .....*Clarke*

Richard Lewis, Harpsichordist

Rondo .....*Rameau\**  
Gigue .....*Desmarests\**  
Gavotte .....*Martini\**  
Turkish March .....*Mozart*

\* Manuscripts from the library of the Society of Ancient Instruments, Paris.

### CHILDRENS' CONCERTS\*

MABELLE GLENN, *Director of Music, Kansas City, Mo.*

Today, America is recognizing the importance of first hand concerts for children. All symphony orchestra conductors appreciate the fact that they must help in the education of the children if the symphony audiences of the future are to be assured. The spirit of these great musicians is all that can

\*The following paper was preceded by a paper on "Creative Education in Music," which may be found on pages 271 ff.—Editor.

be desired; their music is of the highest order; but what of their knowledge of child development?

In a well regulated school system, if a person is entrusted with the development of a class of forty children, he must have had four years of child study added to the study of his subject, and at least two years of experience in the class room; but a symphony orchestra director with no knowledge of child psychology takes a class of from 2,000 to 10,000 and, in most cases, he turns this class into a picture show or vaudeville audience, or worse than that, instead of spending the period giving the children beautiful music he spends it relating the history of instruments or incidents in the lives of composers.

Lately before a group of music teachers similar to this a very fine string quartet played. This quartet of excellent musicians, it seems, gives concerts in the high schools of one of our great cities. The leader of the group took more time telling us what he said to these high school pupils than he did in giving us of his excellent music.

The quartet was to play Tschaikowsky's "Andante Cantabile," which he said he always introduced to high school students by telling of Tschaikowsky's life. He put special emphasis on Tschaikowsky's six weeks of companionate marriage. In fact, he said he considered that one of the most amusing incidents in music history. All the time I was wondering "what that had to do with the price of eggs!"

One of our greatest American conductors, in his desire to help educate children in music, turns his symphony concert into a vaudeville show. One day he sent his concertmaster from the concert stage to the bakery for pie for the orchestra, had a huge pie rolled on the stage, cut a piece, and out jumped a tall saxophone player in a kiltie suit, who entertained with a saxophone solo. This was one of many vaudeville stunts injected into the children's symphony series.

Several conductors make up silly rhymes on the spur of the moment which they associate with themes in the music, so that to the end of time, when the Surprise Symphony is heard, the children think, "Haydn says for goodness sake, can't the people keep awake." And when they hear the tune from the Bacchanale from Sampson and Delilah, they think,

"Sampson was a wonder, a mighty man was he,  
Delilah was a vampire, a wicked woman she."

One orchestra director of great prominence, when approached on the subject of creative education being applied to children's concerts, said he had followed his present plan for thirty years and he didn't propose to change. Anyone following a plan for thirty years without change should not be taken seriously.

Children's concerts are most important. How thankful we are that the great music of these great orchestras is being offered as a part of America's educational plan! But should not teachers come forward and add their knowledge of child psychology to the conductor's knowledge of music, so they together may make children's concerts truly function?

This must be a fifty-fifty proposition. Any orchestra association that does not employ a child psychologist, an expert teacher, to plan young

people's programs and prepare pupils in the class room for the music they will hear in the concert hall, should not enter the educational field.

The Appreciation Committee of the National Conference has a sub-committee working on children's concerts, and another sub-committee working on radio concerts. If these two committees are able to educate symphony orchestra directors and artists who are giving children's concerts, in methods which will develop creative impulses, true discrimination and sound judgment in our girls and boys, they will double the permanent results of our present class room instruction in music appreciation.

Would that all music teachers, in the class room and out of it, in the concert hall or over the radio, were more interested in child growth than in their stunts; that they were more concerned with building desirable attitudes than with cramming isolated facts; and above all else, would that we all might keep ourselves in tune with music itself, because "beauty dwells as much in the one feeling it does as in the thing sensed!"

### MUSIC AND MORALS

SHAILER MATHEWS, *Dean, Divinity School, University of Chicago\**

A great many years ago an English clergyman wrote a book entitled "Music and Morals." I never read the book—that accounts for many things! But the title, as we say in our modern language, rather intrigued me. When one comes to think about what we mean by "morals" in these days there is a fair amount of conjecture in most people's minds. Those of us who are fathers have said to our children, "I don't believe I would do so and so—I never did those things when I was a young boy." And the boy will look at you in a kindly way; he does not mean to be severe, but he will say "Father, that is probably so; you did not do those things when you were young; but that was a long time ago, and times have changed since then."

Yes, but what does Youth know about changing? It is we old folks who know what change is. We made the changes, and we have changed with them; and that sense of change, of course, comes in upon anybody who undertakes to talk about the matter of morals.

I was brought up in England. Anybody born in any land will tell about it, because there is nobody who is so proud of the land as the people who do not live there any more. But when I was a boy I always knew what I ought to do. It was the thing I didn't want to do. You could always know what was right in that simple way.

I remember very well how we used to have to keep Sunday. It was a serious matter for an active boy; and we used to sing a hymn once in a while which was to the effect that after we died we are going to go somewhere. That meant Heaven—where congregations never broke up and speeches never end. I did not picture that as Heaven!

I have been trying to teach; but I find myself wondering what it is all about sometimes when I stand on the campus and see these youngsters that have grown up. Of course, they dress a little less, but otherwise they look

\*This is a stenographic report of Dean Mathews' address.—Editor.

about the same as they did thirty years ago. We hold the boys pretty well together with athletics and fraternities while we spray them with education; but the question is, what is it all about?

What sort of morals are we endeavoring to bring to pass in these young lives? If we folks who are teachers seem so confused about the matter, is it any wonder that folks at large should be somewhat confused? What in the world is right, anyway? So I am inclined to think what we are lacking among a good many other things, is an emotional reaction to things which are higher than the things we ordinarily see about us.

I remember reading, when I was a young lad, a book which was called "We Girls; A Home Story." That was on the very title of the book. It was a home story. In the first chapter they saw each other; in the second chapter they were introduced; in the third chapter they shook hands somewhat lengthily; in the fourth chapter they played croquet together; and thereafter it went on in an easy sort of way until it wound up with orange blossoms used at the wedding ceremony.

Well, most modern literature begins at that point. Morals have changed, and we have changed with them.

I have wondered very much sometimes where these emotional thrusts towards the higher view of life, as indicated by matrimony, come in, and I have made up my mind, after one of these very long-sustained periods of research—where you do not send out questionnaires, but you go to the movies—I have made up my mind that after this period of research we have sort of a synthetic air, so gotten from the movies in the wild west. In the first reel in comes a great he-man of the open spaces. He has a big hat on his head; he has sheepskins on his legs, and he is all broken out with cartridges and guns; and he comes into the picture; and bye and bye, after a little while, in comes the heroine. She is the daughter of a banker who is still somewhat respected. She comes into the open spaces and meets the villain. I have discovered in my researches that you can always tell the villain from the hero by the fact that the villain always wears a black mustache. I never saw a blonde villain in the movies. Well, the heroine meets the villain, and things look a little dark for a while, and then in comes the great he-man of the open spaces, a two-gun man. He has a revolver in each hand. He is on top of a real white horse, a hat on the head. He draws up to this villain and fires cartridges, and the villain falls down in a wondrous way all around them. It is wonderful how much execution blank cartridges can do in a movie! After the music is over, and the lady is properly cured, they depart in what is technically called the clinch.

That doesn't seem to me to be heroic. That seems to me to be exercise. How are you going to get any morals out of that?

Take the whole matter of the attempt we are trying to make now to build up so-called customs and morals on the basis of equality. You know in 1776 there was a Declaration of Independence drawn up. There is something in that statement to the effect that we were created equal. (Some people think that is in the Constitution; it is not. The 18th Amendment is in the Constitution.) At that time the emphasis was on the men, because you remember

that slaves were not equal, and the men who wrote those words held slaves. Children were not equal. Women were not equal. Women belonged to the triad, the other two of which were infants and idiots who needed men to look after them. But the men have changed all of that. They have the 19th Amendment of the Constitution to brace up the 18th; and as members of the weaker sex, we believe in the equality of the sexes now. We want it. We don't know quite what the women are going to do to us. We do not believe the women know. But we are very sure they are going to do it.

The minute you look at things in this philosophical way you see at once what the real problem is; you have got inner presence; and the old ideas of authority based on inferiorities disappear. Women no longer know that they are inferior to us. Therefore they resent our authority, and, of course, we do not quarrel with them about it. We compromise by doing what they want us to do.

But the problem of morality in which there are no bosses is entirely a new problem in the human history. There never was any morality built on social order in which people were admittedly equal. There have always been some who regard it a God-given right to think inferior to somebody else, and, therefore, obedience has become a primary virtue. You ask any of these young folks what the word "obedience" means. You do not have to go to a dictionary. Just have somebody ask you what the word "modesty" means. It is not a word that is used any more. It does not represent an attitude. But we are face to face with the whole problem of building up morality that has authority in it, and yet is the authority based on coöperation rather than on some other meaning. It is a tremendously big task, and it is in the process of making.

I think music comes into that process, as making it possible, as affecting the whole emotional life, and making certain outcomes inevitable. I don't suppose there is any doubt that certain sorts of music tend to break down anything like moral control.

Plato, I do not need to remind you, protested in his Ideal Republic against the use of a certain sort of music. I fancy that was syncopation! When you think of the bad feeling which bad music has stirred up, you know perfectly well how true it is, how this mere matter of the accentuation into consciousness of rhythm is the most maddening thing that mankind ever invented. How are you going to build up morality when the emotional operations of life are thus bestialized by that type of music? Because we like it does not argue at all that it is good for us. It is a sort of intoxication that always leaves situations which are bad.

But the sort of music which can seize upon the underlying attitudes and modes of life and leave them in the higher and more orderly realm is, to my mind, one of the greatest blessings that you can have in society. If it is fine music, it lifts the emotional life which lies beneath the moral life into a realm of orderliness. Just think what the beating time signifies. There is a recognition of the whole process of orderliness; and the great compositions are a constant idealism of orderly movement.

I think the whole process of musical education must sooner or later recognize the fact that what our civilization just now is suffering from is unrestrained emotionalism. We hear people talking about the necessity of self-expression; but I think it makes a lot of difference what sort of self you have got to express.

I remember listening to Parsifal years ago in one of the great theaters of the world. I do not see how anybody could get into the spirit of that marvelous work without coming out with a renewed sense of the worthwhileness of the moral struggle over the lower element of life. I want our young people to enjoy the sort of music that lifts them out into the emotional orderliness and form of a Mozart or of a Wagner or of a Beethoven, or of any of the great writers that have done something in the creation of a substratum of morals. And that, I should say, is one of the most important elements in our new education.

### PROGRAM

Lyric Male Chorus

Alfred Hiles Bergen, Conductor

Arthur H. Arnecke, Accompanist

Salutation .....	<i>Gaines</i>
Prisoner in the Caucasus .....	<i>Schindler</i>
Four Winds .....	<i>Bornschein</i>
Ships in Harbor .....	<i>Bornschein</i>
Well Beloved .....	<i>Taylor</i>
Blow, Blow, Thou Wintry Wind .....	<i>Merwin</i>
Trees .....	<i>Rasbach</i>
The Sleigh .....	<i>Kountz</i>
Stay Thou with Me .....	<i>Bach</i>
Cum Sancto .....	<i>Bach</i>
To Music .....	<i>Saar</i>
Out in the Fields .....	<i>Protheroe</i>
Star Spangled Banner .....	<i>Key</i>

### PROGRAM

Appleton Junior High School Boy Choir

Dr. Earl L. Baker, Director

In the Hour of Trial .....	<i>Montgomery</i>
Song of the Desert .....	<i>Protheroe</i>
Santa Lucia .....	<i>Italian Folk</i>
Oh Dem Golden Slippers .....	<i>Bland</i>
The Close of Day .....	<i>Johnson</i>



## PROGRAM

The Cecilians of I. S. T. C.  
 Cedar Falls, Iowa  
 Olive L. Barker, Director  
 Margretta Kerr, Pianist

Lift Thine Eyes (Elijah) .....	<i>Mendelssohn</i>
Sometimes I Feel Like a Motherless Child.....	<i>Negro, arr. Burleigh</i>
Evening Prayer in Brittany .....	<i>Chaminade</i>
Danse Negre .....	<i>Scott</i>
The Year's at the Spring .....	<i>Beach</i>
The Swan .....	<i>Saint-Saëns-Spielter</i>
My Heart is a Garden .....	<i>Kurtz-Barker</i>
Rantin', Rovin' Robin .....	<i>arr. Taylor</i>
Will-O-The-Wisp .....	<i>Spross</i>
The Spirit of Music .....	<i>Stephens</i>

## RADIO PROGRAM

DR. WALTER DAMROSCH

(Broadcast from New York City)

Good morning, my dear children. I want to send a special greeting to a large group of music supervisors who are gathered this morning in Wisconsin, in the City of Milwaukee, the North Central Supervisors of Music. They are all ladies and gentlemen who are interested in music, who are teaching it, and who come together in order to think out new and finer things to do. I send them my cordial greetings, and wish them the greatest success in their undertaking.

Now, we shall take up some of the percussion instruments. "Percussion" is a big word, like many big words which gradually become little as we look at them.

A percussion instrument is one which is played by striking it with the hand or with sticks; and we have a great many of these instruments in the orchestra. We have the kettledrums, military drums, bass drums, cymbals, triangles, tambourines, xylophones, celesta, and chimes. You cannot remember all of them, but I think before we get through this morning you will remember some of them.

Now, let us take up the first, the kettledrums. Imagine three very large copper kettles or bowls—that is what they look like; and then stretch some sheepskin very tightly, with little screws to tighten it or loosen it. The more tightly that skin is stretched the higher a tone is produced. I will ask our bass drum player to play for you a few things on the kettledrums. (Demonstration by kettle drum player.)

So that is one of the instruments. That is what we call the beach. It can play from the low ebb to the high ebb, and on the intermediate notes. (Further demonstration.) Now, play us, first of all, the low ebb. (Demonstration.) Now play a lower ebb. (Demonstration.) I will ask you, what

does that roll remind you of? Now give them a thunderstorm on your drums. (Demonstration.)

We have other percussion instruments, such as the military drum. Let us have a roll on that. (Demonstration.) Now, a march rhythm. (Demonstration.) That is a fife and drum that you hear in the march of the soldiers. Hundreds of years ago when the American colonies first fought for freedom, they used fife and drum. That fife was a very high flute. (Demonstration.) That is about the way it used to sound, accompanied by the snare drum. (Demonstration.)

Now we will have a few bars on the xylophone. It is played by light drum sticks and makes a musical sound. (Demonstration.) It sounds like a very musical rain, as if the rain were coming down and pattering on the roof, and playing a little tune.

Next we have an instrument which is played like a piano, a very sing-song instrument, called the celesta. We will have the celesta give you a few chords. It sounds like moonlight. Now listen to it. (Demonstration.)

Then we have the cymbals, of course. They are instruments which come from Turkey. (Demonstration.) We can also produce a sound by rapping one of the cymbals with a stick. (Demonstration.)

Then there are the chimes. Then there is the bass drum. It is like a very low kettle drum. Just a few rhythmic notes on the bass drum. (Demonstration.) Those are fine instruments for the drummer to use in marches.

Now, let us play for you, first of all, a little march called "March of the Little Tin Soldier," by Tierné. When I was a little boy, I used to get those at Christmas and on my birthday. They were put in a little box, laid one right on top of the other.

(At this time the static became so bad that the radio program was discontinued.) The following material was prepared for use in connection with this broadcast:

March of the Little Tin Soldiers ..... *Pierné*  
 Dance of the Sugar Plum Fairy, from "Nutcracker" Suite..... *Tschaikowski*  
 The Angelus, from "Scenes Pittoresques" ..... *Massenet*  
 Shepherd's Hey ..... *Grainger*

1. Q. What are percussion instruments?  
 A. Instruments which are played by striking them with the hands or with sticks.
2. Q. Give the names of some of the percussion instruments.  
 A. Kettledrum, military drum, bass drum, cymbals, triangle, tambourine, xylophone, celesta, chimes.\*
3. Q. What sound in Nature can the kettledrums imitate?  
 A. The sound of thunder.
4. Q. Can the kettledrums produce musical tones?  
 A. Yes.
5. Q. What other percussion instruments can produce musical tones?  
 A. The xylophone, celesta and chimes.

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\* Four instruments correctly named will be considered a satisfactory answer.

6. Q. What percussion instrument is used by soldiers when they march?  
A. The military drum.
7. Q. Can a military drum produce musical tones?  
A. No.
8. Q. What kind of sound does the military drum produce?  
A. A rhythmic noise, to mark the time for the soldiers as they march.
9. Q. What other musical instruments cannot produce musical tones?  
A. The bass drum, cymbals, triangle and tambourine.
10. Q. What instrument produces the silvery tones in the "Dance of the Sugar Plum Fairy"?  
A. The celesta.
11. Q. What are the orchestral chimes?  
A. Tubes of metal which are used to imitate the sound of church bells.

## RECOGNITION OF BEAUTY THROUGH ART, LITERATURE AND MUSIC

DUDLEY CRAFTS WATSON, *Chicago Art Institute, Chicago, Illinois*

I think what I have to tell you about the arts in general and culture in America generally today, gleaned from the visual arts rather than from the audible arts, will be somewhat stimulating to you, as music always is to those of us who get our viewpoint entirely through the visual arts and depend upon music and poetry for our greatest inspiration.

One of the first things I learned as a student was that art is divided into two great divisions. It has nothing whatsoever to do with the other physical sensations or intellectual emotions that we have. Art simply is visual or audible. One of the hardest things I had to learn as a young student was that art had very little to do with intellect, with the intellectual approach, was of far less importance to the development of aesthetics than the physical approach, but that art is more closely allied to physical education than to intellectual education; that if we could really hinge art to physical hygiene and the training for fine bodies and a glorious living upon this earth, we would get along with it much faster than trying to make it an intellectual pursuit.

So to start off, as a young teacher, I began to make my students believe that art was definitely a recreational factor, that it has little to do with the development or storing-up of brains. I got a tremendous thrill over this little doctrine one night many years ago when I heard the then new president of Michigan State University say, in a very brilliant address in New York, that he believed the destiny of this nation to be largely at the disposition of its "recreation"—he spelled it "re-creation"; and I began to realize that the word "recreation" should be interpreted in quite another way and spelled differently.

The secessionist painters have done desperate deeds, but radiant, clear, vigorous color covers a multitude of sins. The sculptor who travels far afield in his search for originality stands more glaringly revealed by reason of his medium, but even here there is a spontaneity and virility which grips.

The strange fantastic forms where angles exist instead of the curved line of beauty may repel, but they at least make one think; and what food for thought does one find in the stodgy, near classic portraits in bronze and marble which march stolidly through the early history of American sculpture! Good likenesses doubtless, but dull and obvious to a degree. Conventionality clipped the wings of the sculptors and they could not soar.

What a shock to the preconceived ideas were the quaint little groups of John Rogers, who had the courage to break away from tradition and carve the thing he loved, working out his own salvation and ignoring criticism! How much of splendid merit there is in these miniature character studies; how plainly they show the joy he felt in his work! The little museum in Salem, Massachusetts, has a comprehensive collection of Rogers' groups which is extremely well worth seeing.

Drawing the recent decades more and more magnificent and untrammelled work has been done by our American sculptors. So often a new star arises that in these crowded days it is most difficult to avoid falling behind and losing track of the march of events, in which case one's position in time may become a truly appalling one for changes come rapidly and the laggard is finally confronted with a gulf almost impassable; this is especially true in relation to our familiarity with sculpture. Paintings are transported with comparative ease and at a moderate expense; they may be brought to our doors, but exhibits of sculpture are not so easily obtainable in our smaller cities. The illustrations in the art magazines, diminutive as they are, can give only a partial idea of the beauty of a creation.

There is not only hope for this nation artistically, but America is one of the great art creating nations of the world, able to take its place among any of the modern countries in this respect.

America is achieving in art because it has achieved in industry, because artistic development always follows industrial development and achievement, but never precedes it. The last fifty years of American life have been industrial, and have laid the foundation for a national art consciousness which is beginning to make itself felt. It is even influencing the industrial life which gave it birth, and art now goes hand in hand with industry, through architecture and manufacturing.

I could take up a discussion of the various phases of American life, the design of American homes, the design of American furniture, the decoration of homes and the employment of art in everyday affairs; but it is not possible to buy today any American furniture as ugly as was the accepted design highly regarded fifteen years ago. I could take you into the great American home of yesterday and show you its garish carpets, its inartistic lines, its over-decorated parlors and living rooms which would recall many memories to you.

Manufacturers of home utensils seek to make them graceful as well as serviceable, knowing that beauty as well as utilitarianism will catch the eye of the purchaser. Even in the ten-cent stores can be purchased articles of more real beauty and artistic value than were available a few years ago in any sort of store.

As to the matter of public buildings, America has borrowed from the Roman, the Greek and Egyptian for all of its great structures heretofore. The American architect takes pride in the material used, displays it honestly and glories in the beauty of its proper treatment and its inherent artistic unity. It is beginning to achieve a sculptural effect which it must have if it is to be truly effective.

In the last few years we have had a sculptural as well as an architectural awakening, and sculpture of other years is now being replaced by groups that have an honesty of meaning and purpose, a spirit that makes the sculpture more than a mere photographic portrait.

America now has her own artists who can do anything the Europeans tried to do, and do it better. I could show many examples of modern American work, showing how they are the vigorous outgrowth of those early American painters who began to win artistic fame for their country, Innis, Homer, Whistler, Sargent and others. I could show you examples of the works of painters all over the country, and I want to pay high tribute to their independence, their sense of artistic values, to the real beauty with which they interpret the life and nature about them.

Despite the fact that the modern age has no consciousness of art, no definite realization of art, everything must be beautiful to be a success. In this country we have been too busy in former years to be aware of art, and the people are just now beginning to incorporate the principles of art in their lives, their work, homes and offices. The spirit of the age has been one of science. But the application of art will be the secret of continued American prosperity; even scientific results must be influenced by art in order to be handed down to the next generation. Automobiles are sold by the slender lines of the chassis as well as by the motor. The heavy, cumbersome airplane as conceived by the Wright brothers was not totally successful until a lighter, more beautiful, more bird-like machine was invented. Beauty will make a scientific discovery live forever, because only beauty lasts through the ages.

The West of this country is doing more toward beautifying the daily existence of the people than any other section of the United States. This is because the West does not have to overcome any Victorian principles or prejudices to reach real art. There is nothing for the West to get rid of, as there is for the East.

While the modern generation has done nothing toward the forwarding of art, art has greatly influenced the modern generation. Through the cooperation of the art clubs, which are particularly numerous in the west, individualism in the matter of art will be created. The younger painters today cannot possibly imitate the masters. It is time for America to realize that she must express her own ideas and experience and not imitate bits of an alien art.

The great Lincoln Memorial in Washington is built upon the principle of a Grecian temple, but there is a glamor about it that is suggestive of Lincoln. Other examples of American architecture that is modern in its spirit are the American Radiator building in New York, the Gothic quadrangle at Yale,

the Woolworth building which is twelfth century Gothic, and the Tribune tower in Chicago which is like a French bell tower and therefore not truly American.

The statue of General Sherman by St. Gaudens at the entrance of Central Park, New York, is said to be one of the ten great equestrian statues in all the world. Rodin, the greatest sculptor in the world since Michael Angelo, brought sculpture right down to the earth and fairly made it come alive before the eyes of the spectator.

The playful, the grotesque, the original, the symbolic, the decorative should be given proper valuation. The excellence of our own churches, the Trinity English Lutheran, the interior of the Trinity Episcopal and the Congregational church, the Shrine temple and the Lincoln Life are outstanding examples of beauty in architecture.

Art is the revelation of life through form of beauty, but ideas of beauty differ so that the word can scarcely be defined for all. Art can be decorative, imaginative, symbolic. It is alive and teeming with possibilities. We are living to see the renaissance of a new art, and let us give it our support.

Only an American poetry, music and art will bring about a sound economic nation. As a nation we lack the ability to express ourselves through music or drawing. Although this is the richest nation in the world, it cannot become sound until each citizen discovers the artistic ability within himself and uses it. People are finding themselves with a greater abundance of leisure than ever before, and with little recreational ability to develop it.

Where before the Civil War there were twelve millions in man-power, today, excepting the railroads, there are six billions. Each of us today has fifty-seven slaves working for him, in the shape of machinery. Only a few years ago it was necessary for 90 per cent of the people to toil—by the sweat of their brow and exertion of their bodies. And "woman's work was never done." It is this change which has given leisure for recreation. And Roger Babson is predicting that by 1935 it will be necessary for each man or woman to do only two and a half hours' work a day.

Popular thought to the contrary, seeing motion pictures is not recreation. "The longer you look the dumber you get." Real recreation can come only out of individual projects.

And we have to go only a little way beneath the surface to find a trace of artistic genius within ourselves. When we all get to singing or playing, there will be an American music. The nearest to it now is syncopation—a combination of negro melodies and the beat of the Indian upon his tom-tom. When an American music is developed, some one will compose an American hymn to take the place of the Star Spangled Banner and America. The tune of America came from a three-century old Saxon hymn, and the tune of the Star Spangled Banner come from an old English drinking song. The Star Spangled Banner was written by a man who had hate for England in his heart.

A great American school of poetry will develop when all of us begin writing and reading poems. Write a couplet, a sonnet, or even a limerick

a day and you will develop the poetry within you. Now nearly all our poetry is influenced by England or Europe.

As a nation we are most lacking in the ability to express ourselves in visual art. We think that drawing is getting down to a piece of paper and working the thumb and forefinger.

It is as easy for any of us to enter the eye of a needle as to understand modern art. We have had over-education, over-sophistication, and have lost simplicity, and we must return to childhood and to the art that is simple and truthful.

Art is the expression of the life of its time. We are living in the jazz age. It is a different age than any one has ever lived in. We can see beauty in the art of the present if we lay aside the prejudice which bars us from the enjoyment of the aesthetic. If we are to record ourselves in a truthful way, we must interpret our time. Art is the interpretation of life, not the interpretation of nature.

I believe that American painters are establishing a school that will equal the best traditions of England, Spain and any of the other established European schools. Modern American artists are doing magnificent work in the development of painting. There must always be progress in art.

Enjoyment of the modern does not necessarily lessen love for the older schools of painting. There still is a real regard for the academic in painting. While modern painting certainly does not follow the academic grooves, it nevertheless has a distinctive place in the development of art. Presenting a new thing in an old way, or presenting an old thing in an old way is reasonable and sound, but the artist who expresses a new thing in a new manner is a radical.

The dramatic poetry of English, the music of Germany, the varied art mediums that expressed the artistic genius of Italy, are expressive of the artistic moods of the peoples of these lands. The highest levels of the arts in these nations were touched along these special lines; rarely was it the case for a people to be freely expressed in all arts at one time.

In America today, we are discerning a movement in art that ranges an extraordinarily wide field of interest, with the school of painting rivalling the world. Not even ancient Egypt equalled the efforts being put forth today in architecture by the exponents of that art in this country.

There is a real symphonic organization in the paintings of many of the American moderns, who saw these modernists expressing their emotions and thoughts in colors that had the values of sounds. The up-to-date painter was not merely an imitator of nature; he had to take his own direction in expressing his thoughts.

The old world died in every way, but especially in art. We have a new creative world of art. It should not imitate the old art, for art is creative, not imitative. The world is different, therefore art is necessarily so.

We are becoming an indolent race, and we are in need of some kind of symphonic outlet. I emphasize that today the world is mechanical, without life or feeling, and people who need an outlet of expression should be art lovers, then art doers.

One sees in art a great struggle of youth, modern as everything else. Art today is a reflection of this struggle, and we must not let young artists go unheeded. Make it worth while for them to slave and try and finally create.

### PROGRAM

Western State Teachers College Choir  
Kalamazoo, Michigan  
Harper C. Maybee, Conductor

Prayer of Thanksgiving .....	<i>Old Netherlands</i>
Beautiful Savior .....	<i>12th Century, arr. Christiansen</i>
The Choir	
Dreams .....	<i>Wagner-Harris</i>
The Last Night .....	<i>Clokey</i>
Women's Voices	
(Dorothea Sage Snyder, Director)	
Chanson, Joyeuse de Noel .....	<i>Gevaert</i>
The Choir	
Lo, a Voice from Heaven Sounding .....	<i>Borteniensky</i>
To Celia .....	<i>Old English</i>
Now Let Every Tongue Adore Thee .....	<i>Bach</i>
Men's Voices	
Night .....	<i>Noble</i>
O, Rejoice, Ye Christians .....	<i>Bach</i>
The Choir	

### RECORDING EMOTIONAL REACTION TO MUSIC

EDWARD CASTOR, *University of Wisconsin, Madison, Wisconsin*

We have just been listening to music. Each one of us has been experiencing certain internal changes as a result of this complex stimulation. If we have been observant the alternate feelings of tension and relaxation have been especially noticeable. Some perhaps would describe their reactions as purely intellectual. It is the study of such mental and physical states which interest the psychologist. Music affects human behavior and as such falls within the province of psychological investigation.

Man is something more than a machine. Any attempt to compare man with a machine becomes a crude simile. No mechanism conceived and constructed by man can approach the complexity and the flexibility of the human organism with its marvelous ability to retain and elaborate its response patterns. Again man differs from a machine in that he is self stimulating, he carries about within his body stimulating potentialities which cause him to oppose perhaps environmental pressures that would sweep a mere machine before them. A man may fight desperately to protect the members of his family against the gravest odds.

As instructors and teachers of music you are chiefly interested, I presume, not only in imparting to your students technical knowledge and skill but



also in arousing in them that subtle thing we call feeling, without which any artist labors in vain. The musician must know how to excite or soothe the feelings and emotions of his auditors as would the composer were he present. One of the problems of musical education must therefore be to discover and to develop those individuals who possess in unusual degree that fortunate gift. Even individuals with less capacity deserve every opportunity for a development of their latent capacities.

The whole problem of the emotions has interested men from the time of the ancients. The Greek philosophers very shrewdly located the emotions in the thorax and the abdomen. Bodily humors, brewed in the heart, were circulated to the brain, there to be cooled in a sort of refrigerating plant.

Since the time of the Greeks the emotions have been the subject of extensive and diverse theories and investigations. For centuries emotions were held to be mental phenomena effecting the bodily activity. Or perhaps the mental and the physical changes existed in an independent isolation. Such conjectures were fruitless. It remained for William James in the latter part of the eighteenth century to introduce in collaboration with Lange, a Danish psychologist, the famous James-Lange theory which burst like a bomb among the contestants in the emotional field. This theory remains a battle ground for distinguished thinkers. According to this theory, when we see an exciting object, as a bear approaching in the forest, certain bodily changes are reflexively aroused. Our hair stands on end, our heart pounds violently against the ribs, our breath is suppressed, our knees knock together. The summation of these bodily reverberations produces a sensational pattern, the consciousness of which is the emotion of fear. We run from the bear then, not primarily because of the bear but from the awareness of the bodily chaos. Many critics arose as we have intimated, to assail this new and radical view. It is an hypothesis difficult of proof but at least has served to emphasize the need for greater consideration of the bodily changes which are typical of emotional situations. Can any one here call up their reactions to the glorious sweep of strings in a full orchestra, the intoning of the brass, the haunting sweetness of a silver flute, apart from the bodily tensions which accompany such stimuli? James would say that an emotion apart from its bodily manifestations is inconceivable.

Modern psychology has shifted its emphasis from the subjective to the objective approach in dealing with human behavior. The exact problem can be made more clear with a diagram. If we have, say, a series of mental states, represented by the letters a-b-c-d-e- etc., observation reveals always a series of physiological states which accompany them. Some psychologists go so far as to identify them as two aspects of the same thing. We have then a double series—

a-b-c-d-e-  
A-B-C-D-E-

in which the small letters represent the mental series and the capitals the bodily or physical series. In such conditions as quiet thinking the bodily state may be most subtle. Attachment of a galvanometer to two different

points on the skin reveals changes however in electrical potential which betray disturbances escaping the keenest observer unaided by instruments.

Now the only way in which the mental series can be studied is by the subjective method of introspection. This has certain objections. In science we must be able to measure quantitatively and express our results in the universal language of mathematics. Subjective reactions are not susceptible to exact measurement of this kind. But, as we have seen, the physical changes which are always present have suggested a mode of approach which holds forth great promise. Until all the possibilities in this direction have been exhausted we are ambitious to attack them.

Cannon of Harvard, in an attempt to test the validity of the James-Lange theory, trained a young man to swallow a rubber balloon. By gentle inflation in an empty stomach until it filled the stomach cavity, he secured an instrument which would register by alterations in air pressure the variations in the volume of the digestive organ. He discovered that feelings of hunger were always accompanied by a contraction of the stomach. This looked significant for James and his theory.

We have considered man as subject to changes in his environment. We need not dwell on the potency of music in producing profound changes, a potency which to be sure is restricted frequently by the subjective condition of the subject, i.e. the activity of his own internal stimulating mechanisms. How may we best study our subject's responses to musical stimuli?

All life is rhythmic. Nature manifests itself in cyclic processes. Our own bodies are not strangers to the general rule. Particularly true is this of our internal organs which have to do with the maintenance of life in the individual and of the race. These internal changes are peripherally manifested in the pulse and in the changes in size of the thoracic cage. Glands increase their secretions, tonicity of the walls of the blood vessels is altered, electrical phenomena sweep through the tissues and may be detected by suitable galvanometers. We have here a picture of rhythmic disturbance which remains to be measured as detected and compared with normal rhythms.

In the Wisconsin Laboratories we attach to the subject certain apparatus and arrange the situation in such a manner as to control as many of the variables as we can. These instruments are designed to detect the emotional disturbances as physically manifested and transmit them to writing styluses for record upon smoked paper. The pneumograph for breathing, the sphygmomanometer for changes in arterial pressures, the plethysmograph for changes in volume of the hand or finger, and the psychogalvanoscope for the detection of the skin resistances, are all used in our investigations. A completed record of a subject listening to music in the laboratory contains tracings one above the other (the styluses having been arranged to write in the same straight line) at the bottom a time line showing a notch for the passing of each five seconds, the tracing of the galvanometric deflections, the pulse tracing, the respiration, and at the top a stimulus line showing a notch the instant the music began and another at its conclusion. By the aid of the time line we can study in detail the rate, the amplitude, and especially the

variability of these separate indices. We are interested not only in the change of rate of breathing and of the pulse but also in how much the variability is altered, as it frequently is, independent of the rate. By comparisons of many records and after repeated investigations we may draw certain conclusions.

Several investigations at the laboratories have already convinced us that there are a number of indices which may ultimately possess certain diagnostic value in detecting native sensitivity. The importance of such findings to the music teacher is great. It may point to tests for sensitivity which can be utilized by the teacher in the rejection of those individuals for whom the pursuit of a musical education would be a tragic waste. On the other hand it may reveal a sensitivity all unsuspected in an individual who might profitably develop his latent talents. Many investigations must be carefully made before we shall be able to predict the outcome. Let us hope we have entered a field profitable for both the psychologist and the musician.

### CONCERT

North Central College Chorus  
 Dr. J. Lewis Browne, Chicago, Director  
 The Young People's Orchestra of Milwaukee  
 Rudolph Kopp, Director  
 Rose Lutiger Gannon, Chicago, Contralto

Adagio con motto; Allegro (1st Symphony).....*Beethoven*  
 To a Columbine; Walse Springtime; In the Woodland.....*Bush*  
 Prelude to "Die Koenigskinder".....*Humperdinck*  
 The Orchestra

Come, Holy Hosts (Four Parts) .....*Browne*  
 Night Song (Four Parts) .....*Rheinberger*  
 Kye Song of the Saint Bride (Four Parts) .....*Clokey*  
 Praise the Lord Eternal (Six Parts) .....*Schuetky*  
 The Chorus

Dance Chorus from "Olaf Trygvasson" .....*Grieg*  
 Chorus and Orchestra

Shan Van Voght .....*Irish, arr. Whiting*  
 Hymn in Honor of Raphael (Eight Parts) .....*Bossi*  
 The Chorus

Orpheus .....*Gluck*  
 Contralto, Chorus and Orchestra

### BUSINESS MEETING

(The Nominating Committee was announced as follows by President Ada Bicking: Anton H. Embs, Alice E. Inskeep; Sadie Rafferty, R. Lee Osburn, Edgar B. Gordon, A. Vernon McFee, Ernest G. Hesser.)

(The Resolutions Committee was announced as follows by President Ada Bicking: Karl W. Gehrken, Elsie M. Shaw, Edgar B. Gordon.)

THURSDAY, APRIL 18, 8:00 A. M.

Herman F. Smith, First Vice-President, Presiding

Minutes of meeting of the Directors, Executive Board and State Chairmen were read by the secretary and approved.

Mr. C. E. Lutton (Chicago) reported for the standing committee on transportation.

Mr. Russell V. Morgan, reporting for the standing committee on legislation, offered the following motion:

Moved that the North Central Music Supervisors Conference authorize the incoming president to appoint a committee of three for the purpose of conferring with officers of the Music Supervisors National Conference relative to a change in plan for membership dues as follows: Four dollars (\$4.00) for new members, and three dollars (\$3.00) for renewals."

The motion was unanimously carried.

Mr. J. M. Thompson (Joliet) discussed the possibility of a registration card containing detailed information about the supervisors' activities and interests.

Mr. Anton H. Embs reported for the Nominating Committee the following slate: for President, W. W. Norton, Herman F. Smith; for First Vice-President, Mrs. Marion Cotton, Ann Trimmingham; for Second Vice-President, Gaylord B. Humberger, E. W. Goethe Quantz; for Secretary, Edith Keller, Alice H. Hirst; for Treasurer, Frank E. Percival, Nils Boson; for Auditor, H. E. Winslow, Charles B. Righter, Jr.; for Directors North Central Conference, Ralph Holmes, Mrs. Ann Dixon, Clara L. Thomas, David E. Mattern; for Director National Conference, Alice E. Inskeep, Fannie C. Amidon.

Invitations for the 1931 meeting of the Conference were presented by Chicago, Joliet, Detroit, Grand Rapids and Flint.

Mr. W. W. Norton reported for the committee on publicity.

The meeting adjourned.

FRIDAY, APRIL 19, 8:30 A. M.

Mr. John W. Beattie reported for the National Research Council of Music Education, describing new studies completed by the Council; report adopted.

Mr. Anton H. Embs reported the discussions of the State Chairmen as to certain suggested changes in membership classifications, and offered the following resolution, which was adopted: Be it recommended that all policies affecting the classification of memberships should emanate from the National Conference. Be it further resolved that associate memberships shall not be available to any person or persons actively engaged in the teaching of music in the schools of America.

A rising vote of thanks was given to Mr. W. Otto Miessner for providing the complimentary concert by the Chicago Symphony Orchestra.

Mr. Frank E. Percival made partial report of the Treasurer's statement, announcing a membership to date of 2222 and an attendance to date of 1353.

A rising vote of thanks was given to President Ada Bicking for her splendid service during her term of office.

The result of the elections for officers for the next two-year period were announced as follows: President, Herman F. Smith; First Vice-President, Mrs. Marion Cotton; Second Vice-President, Gaylor B. Humberger; Secretary, Edith Keller; Treasurer, Frank E. Percival; Auditor, H. E. Winslow; Directors North Central Conference, Mrs. Ann Dixon and David E. Mattern; Director National Conference (4 years) Alice E. Inskeep.

Mr. David E. Mattern reported a resolution which was adopted by the Instrumental Music Sectional Meeting; this was adopted by the Conference, as follows:

At least one state music contest association has established a ruling that nine-semester students may not participate in contest activities. Since our school music groups are built by the year, starting in September and finishing the following June, it is almost inevitable that many eight-semester students will be slighted in September since it is realized that they will be lost to the organizations the final semester of the year. Penalization of a student beyond the eighth semester might be justifiable, but it is believed the restriction mentioned will penalize a student in his eighth semester. As a measure to help those interested in evading this injustice, the instrumental music division of the North Central Music Supervisors Conference would like the Conference endorsement of the following resolution:

Resolved, That if any time restriction be made concerning participants in high school music activities, these restrictions should not in any way touch the student in his ninth semester.

The report of the Resolutions Committee, presented by Karl W. Gehrkens, was adopted as follows:

## I

With a view to conforming to the newer concept of American education, the North Central Music Supervisors Conference, assembled for its second session in Milwaukee, Wisconsin, wishes to place itself on record as favoring that music shall be given a larger place in the curricula of the schools of America in the following respects:

(1) We feel that plans should be made as rapidly as possible for providing some kind of musical instruction for every child in America, including the millions of children in our rural schools, most of whom, at the present time, have no contact with music whatever.

(2) We believe that the present time allowance for music in the grade schools is utterly inadequate and that if it is true, as leading educators assert, that music is as important as arithmetic and other older subjects, then this importance should be recognized by assigning to it a larger number of minutes per week than is at present being done.

(3) We believe in the educational value of music, and we feel that it should be recognized as a regular subject by so organizing the school day that all lessons, rehearsals, and other musical activities shall be scheduled during regular school hours with full credit in all cases.

(4) Finally, we believe that the music educators of the United States must consider ultimate objectives more seriously than has been the custom and must guard carefully against over-emphasizing any one type of music instruction at the expense of balance in the program as a whole. We feel that the most important function of school music is not to train pupils for the vocation of music but, rather, to cultivate power and skill for the avocational pursuits of life, particularly with a view to the promotion of music in home and community.

## II

We wish to express our appreciation of the increased interest in music recently manifested by the North Central Association of Schools and Colleges through its commission on curricular revision which has been coöperating with the National Research Council of Music Education in the development of standards and types of credit courses in High School music.

## III

We wish to express our hearty appreciation of the fine meeting that we are enjoying and we thank the officers of the conference for their far-sighted efficiency in planning and carrying out such a magnificent program and for the friendly and thoughtful courtesy with which the meetings have been conducted.

We extend our cordial gratitude to the very large number of people in Milwaukee who have made our week so pleasant and profitable, and we thank all the speakers, the conductors and committees, the exhibitors and their association, the hotel management and employees, and all others, for the countless things that have been done to make this meeting one of the most notable conferences in the whole history of school music in America.

The meeting adjourned.

FRIDAY, APRIL 19, 10:30 A. M.

The following resolution, endorsed by the Music Appreciation Luncheon Session, was presented by Mrs. Agnes M. Fryberger and was adopted by the Conference:

WHEREAS: The R. C. A. has performed an invaluable service to the education of American youth in music through the radio programs presented by Dr. Walter Damrosch;

Be it resolved, that the N. C. M. S. Conference, at its meeting in Milwaukee, express its appreciation and commendation of this fine service, and venture the hope that this work may be continued.

Be it further resolved, that the R. C. A. be requested to broaden the scope and add variety and educational value to these programs, by including music presented in other media than the symphony, such as vocal solo and ensemble, chamber music, etc.

It is the sense of the Conference that the programs will be improved:

(1) By making those designed for the younger children, of simpler material and more within the understanding of the child, and by stressing the unit idea wherever possible;

(2) By providing the possibility for advance preparation in the form of phonograph records, program notes, and visual aids;

(3) By announcing the series of programs each April, for the following season, in order that arrangements for material and curriculum adjustments may be made.

The meeting adjourned.

FRIDAY, APRIL 19, 4:00 P. M.

On motion of Mrs. Marion Cotton, adopted by the Conference, a message was sent to Mr. H. O. Ferguson, member of the Board of Directors, containing greetings and best wishes for his recovery from his illness.

The meeting adjourned.

### TREASURER'S REPORT NORTH CENTRAL CONFERENCE

June 1, 1929

FRANK E. PERCIVAL, Treasurer, Stevens Point, Wis.

#### *Receipts*

Cash on hand beginning new year.....	\$ 221.05
From National Treasury .....	1,522.50
Contributing memberships .....	185.00
Active memberships .....	3,296.05
Associate memberships .....	1,878.00

Total.....	\$7,102.60
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#### *Disbursements*

Printing done through Journal office.....	\$ 300.92
Publication Fund .....	1,448.00
National Treasury .....	828.00
Conference expense .....	2,326.20
Office expense .....	170.38
Cash on hand .....	1,978.80

Total.....	\$7,102.60
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ENROLLMENT	1927	1929
Contributing .....	37	37
Active .....	918	1,245
Associate .....	86	939
Visiting .....		21

Total .....	1,041	2,242
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Milwaukee associate members, 834

#### *Attendance at Milwaukee*

Members .....	1,353
Chorus from outside .....	174

Total .....	1,527
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## CONSTITUTION AND BY-LAWS NORTH CENTRAL MUSIC SUPERVISORS CONFERENCE

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### CONSTITUTION

#### ARTICLE I—NAME

This organization shall be known as the North Central Music Supervisors Conference.

#### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of music in the schools.

#### ARTICLE III—POLICY

It shall be the policy of this organization to work in close coöperation with the Music Supervisors National Conference and with the various sectional conferences.

#### ARTICLE IV—TERRITORY

The territory under the jurisdiction of the North Central Music Supervisors Conference shall include the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River.

#### ARTICLE V—MEMBERSHIP

SECTION 1. Membership shall be active, associate, contributing and honorary.

SEC. 2. Any person actively engaged in school music may become an active member of the North Central Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privileges of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in school music but not actively engaged therein, may become an associate member of the North Central Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions but they shall have no vote and may not hold office. They are not entitled to a copy of the Book of Proceedings.

SEC. 4. Any person interested in school music who desires to contribute to the support of the North Central Conference may do so by payment of the prescribed dues and thereby become a contributing member. Contributing members shall have all the privileges of active members.

SEC. 5. Honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the Conference shall desire to have associated with it in an honorary or advisory capacity. Names of



persons proposed for such membership must be submitted to the Executive Committee by an active member of the Conference and shall be acted upon at the first meeting of the Committee following the receipt of such names. A four-fifths majority is necessary for election. Such membership does not permit of voting, holding office, nor of receiving a copy of the Book of Proceedings.

There shall be no dues for honorary membership.

SEC. 6. Active and contributing members of the North Central Conference are members of the National Conference. Any person residing in the territory of the North Central Conference upon becoming an active or contributing member of the National Conference thereby becomes a member of the sectional conference unless otherwise stipulated.

#### ARTICLE VI—DUES

SECTION 1. Dues for active members shall be \$3.00 annually payable on January 1st of each year.

SEC. 2. Dues of associate members shall be \$2.00 annually.

SEC. 3. Dues of contributing members shall be a minimum of \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

SEC. 5. After 1927, the dues of active and contributing members shall be distributed as follows: \$2.25 to be paid by the Treasurer to the National Conference, \$1.50 of that amount for the publication fund and 75 cents for the national treasury; 75 cents will remain in the treasury of the North Central Conference. The balance of the contributing membership dues are to be retained by the sectional conference in odd years and by the National Conference in the even years. Dues of associate members are to be retained by the conference in which membership originated.

In 1927, the \$1.50 ordinarily paid into the publication fund is to be retained by the sectional conference with the understanding that the Book of Proceedings will not be issued that year.

The money due the publication fund and the National Conference shall be payable by the treasurer of the North Central Conference within thirty days after the close of the national meeting one year, and within thirty days after the close of the sectional meeting in the alternate years.

#### ARTICLE VII—OFFICERS

SECTION 1. The officers of the North Central Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, Board of Directors, and the two (2) representatives of this Conference on the Board of Directors of the National Conference. These officers together with the retiring President shall constitute the Executive Committee of the North Central Conference.

SEC. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be for (2) years or until their successors are duly elected. With the exception of the Second

Vice-President and Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

SEC. 3. The Board of Directors shall consist of four (4) members. In 1926, five directors were elected, two (2) to hold office until 1931, two (2) until 1929 and one (1) until 1927. At the expiration of these various terms, the vacancies shall be filled by members elected to serve for a period of four (4) years. As there are four directors elected no one of whose terms expire before 1929, no director shall be elected in 1927.

SEC. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the North Central Conference until the next meeting of the North Central Conference. Members newly appointed by the National Conference shall not begin their duties for the North Central Conference until after the North Central Conference meeting following their appointment.

SEC. 5. There shall be two (2) representatives elected by the North Central Conference as members of the Board of Directors of the National Conference as provided for in the Constitution of the National Conference. In 1926 two (2) representatives were elected, one (1) to hold office until 1930 and one (1) until 1928. At each biennial meeting of the North Central Conference one member shall be elected for a term of four (4) years to take office at the close of the next meeting of the National Conference. They shall be members ex-officio of the Executive Committee of the North Central Conference.

#### ARTICLE VIII—ELECTIONS

SECTION 1. The officers shall be nominated by a committee consisting of seven (7) active members elected by informal ballot. Ballots are to be deposited with the Treasurer of the Conference not later than ten (10) P. M. the first day of the biennial meeting. Each voter shall write not more than seven names upon the ballot. The Executive Committee shall count the votes. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote for any two or more persons the Executive Committee shall have power to decide.

SEC. 2. The Nominating Committee shall nominate two active members of the conference for each selective office, and shall post such list of nominees at headquarters twelve (12) hours before time of election.

SEC. 3. Previous to election, any member of the conference is privileged to make additional nominations from the floor.

SEC. 4. The election of officers shall take place at the Biennial Business Meeting of the North Central Conference. The majority of all votes cast is required to elect.

#### ARTICLE IX—MEETING

SECTION 1. The North Central Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee shall determine the exact time. The biennial business meeting shall be held upon the day immediately preceding the closing day of the conference. Twenty active members shall constitute a quorum.

SEC. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members. A quorum of five (5) members is required for the transaction of business.

#### ARTICLE X—AMENDMENTS

Amendments to the Constitution may be offered and acted upon to take effect immediately at the 1927 meeting. Thereafter the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members at least twenty-four (24) hours before it is submitted for vote.

#### BY-LAWS

##### ARTICLE I—DUTIES OF OFFICERS

SECTION 1. The Executive Committee shall be entrusted with the general management of the North Central Conference including all matters of general policy, oversight of the program, decision as to time and place of meeting and, in case of vacancies, the appointment of substitutes pending the election of officers at the next meeting of the conference. They shall deal with all questions growing out of inter-relations between the National and North Central Conference.

SEC. 2. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Advisory Committees from the various states and the Nominating Committee (which committees are provided for in the Constitution) and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 3. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall assume leadership of the State Advisory Committees in membership campaigns and other duties assigned to the state committees.

SEC. 4. The Second Vice-President shall be Chairman of the Standing Committee on Publicity. He shall prepare all material for publication in the printed copy of the Book of Proceedings and shall act as Editor of that portion of the Music Supervisors Journal assigned to the North Central Conference.

SEC. 5. The Secretary shall keep records of the proceedings of the North Central Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

SEC. 6. The Treasurer shall collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually, said reports to be made at the Biennial Meeting of the North Central Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 7. The Auditor shall audit all bills and the account of the Treasurer and shall report his findings in writing at the call of the Executive Committee.

SEC. 8. The Advisory Committee of the various states shall coöperate in such activities as may be delegated to it by the Executive Committee.

#### ARTICLE II—STANDING COMMITTEES

SECTION 1. There shall be the following Standing Committees, each to consist of three (3) members:

The Committee on Publicity

The Committee on Transportation

The Committee on Legislation.

#### ARTICLE III—AMENDMENTS

Amendments to the By-Laws may be offered and acted upon to take effect immediately at the 1927 meeting. Thereafter the By-Laws may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the By-Laws may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members at least twenty-four (24) hours before it is submitted for vote.

## NORTH CENTRAL CONFERENCE

TREASURER'S REPORT  
NATIONAL CONFERENCE

November 1928 to June 1, 1929

FRANK E. PERCIVAL, Treasurer, *Stevens Point, Wis.**Receipts*

From former Treasurer, November, 1928.....	\$1,301.24	
From former Treasurer, November, 1928.....	203.80	
From former Treasurer, November, 1928.....	86.34	
From Eastern Conference .....	963.75	
From North Central Conference .....	1,121.00	
From Southern Conference .....	415.50	
From Southwestern Conference .....	520.50	
From Northwestern Conference .....	108.75	
From California Conference .....	28.50	
From Philippine Islands .....	12.00	
	<hr/>	
Total.....		\$4,760.98

*Disbursements*

Journal Printing Account .....	\$ 473.08	
Publication Fund .....	87.00	
Office expenses .....	90.29	
Conference .....	709.94	
Cash on hand .....	2,040.52	
	<hr/>	
Total.....		\$4,760.98

## EXHIBITORS, SOUTHERN CONFERENCE

- Aeolian Co., N. Y. C.  
C. C. Birchard & Co., Boston, Mass.  
Camp Seequoyah, N. C.  
C. G. Conn, Ltd., Elkhart, Ind.  
Oliver Ditson Co., Boston, Mass.  
Educational Music Bureau, Chicago, Ill.  
Eldridge Entertainment House, Franklin, O.  
Carl Fischer, Inc., N. Y. C.  
H. T. FitzSimons, Chicago, Ill.  
Ginn & Co., N. Y. C.  
Hinds, Hayden & Eldredge, N. Y. C.  
Lorenz Publishing Co., Dayton, O.  
Lyon & Healy, Chicago, Ill.  
Keystone View Co., Meadville, Pa.  
Martin Band Instrument Co., Elkhart, Ind.  
Musical Digest, N. Y. C.  
Oxford University Press, N. Y. C.  
Theo. Presser Co., Philadelphia, Pa.  
Radio Corporation of America, N. Y. C.  
G. Schirmer, Inc., N. Y. C.  
Arthur P. Schmidt Co., Boston, Mass.  
Silver Burdett & Co., Newark, N. J.  
Sims Visual Music Co., Quincy, Ill.  
Starr Piano Co., Richmond, Ind.  
Summer Holiday Music Conference, N. Y. C.  
Victor Talking Machine Co., Camden, N. J.  
H. N. White Co., Cleveland, O.

## EXHIBITORS, EASTERN CONFERENCE

- Aeolian Co., N. Y. C.  
American Book Co., N. Y. C.  
C. C. Birchard & Co., Boston, Mass.  
Bollman Grant Motion Picture Co., N. Y. C.  
Boston Music Co., Boston, Mass.  
Cable Piano Co., Chicago, Ill.  
C. G. Conn, Ltd., Elkhart, Ind.  
Oliver Ditson Co., Boston, Mass.  
Educational Music Bureau, Chicago, Ill.  
Eldridge Entertainment House, Franklin, O.  
Carl Fischer, Inc., N. Y. C.  
J. Fischer & Bro., N. Y. C.  
H. T. FitzSimons, Chicago, Ill.  
Ginn & Co., N. Y. C.  
Hinds, Hayden & Eldredge, N. Y. C.  
Keystone View Co., Meadville, Pa.  
Lorenz Publishing Co., Dayton, O.  
Majestic Radio Co., N. Y. C.  
Martin Band Instrument Co., Elkhart, Ind.  
Miessner Institute of Music, Chicago, Ill.  
Musical America, N. Y. C.  
National Bureau for Advancement of Music, N. Y. C.  
Oxford University Press, N. Y. C.  
Pan-American Band Instrument and Case Co., Elkhart, Ind.  
Theo. Presser, Philadelphia, Pa.  
Radio Corporation of America, N. Y. C.  
G. Schirmer, Inc., N. Y. C.  
Arthur P. Schmidt Co., Boston, Mass.  
Silver Burdett & Co., Newark, N. J.  
Sims Visual Music Co., Quincy, Ill.  
Starr Piano Co., Richmond, Ind.  
Summer Holiday Music Conference, N. Y. C.  
University Publishing Co., N. Y. C.  
Victor Talking Machine Co., Camden, N. J.  
H. W. White Co., Cleveland, O.  
Wilder Keyboard Co., West Newton, Mass.  
M. Witmark & Sons, N. Y. C.

**EXHIBITORS, SOUTHWESTERN CONFERENCE**

- |  |  |
|--|--|
| J. O. Adams, Wichita, Kan.                       | Martin Band Instrument Co., Elkhart, Ind.  |
| Aeolian Co., N. Y. C.                            | Miessner Institute of Music, Chicago, Ill. |
| C. C. Birchard & Co., Boston, Mass.              | Motor Equipment Co., Wichita, Kan.         |
| Boston Music Co., Boston, Mass.                  | Theo. Presser Co., Philadelphia, Pa.       |
| C. G. Conn, Ltd., Elkhart, Ind.                  | Radio Corporation of America, N. Y. C.     |
| Charles Crawford Co., Kansas City, Mo.           | G. Schirmer, Inc., N. Y. C.                |
| Oliver Ditson Co., Boston, Mass.                 | Schumann-Heink, Kansas City, Mo.           |
| Educational Music Bureau, Chicago, Ill.          | Sims Visual Music Co., Quincy, Ill.        |
| Carl Fischer, Inc., N. Y. C.                     | Starr Piano Co., Richmond, Ind.            |
| Gamble Hinged Music Co., Chicago, Ill.           | University Publishing Co., Chicago, Ill.   |
| Ginn & Co., N. Y. C.                             | Victor Talking Machine Co., Camden, N. J.  |
| Hall & McCreary, Chicago, Ill.                   | H. N. White Co., Cleveland, O.             |
| Hinds, Hayden & Eldredge, N. Y. C.               |  |
| M. Hohner, Inc., N. Y. C.                        |  |
| J. W. Jenkins & Sons Music Co., Kansas City, Mo. |  |

**EXHIBITORS, NORTHWEST CONFERENCE**

- |  |   |
|--|---|
| Aeolian Co., New York City.                      | Sherman, Clay & Co., San Francisco, Cal.  |
| C. C. Birchard & Co., Boston, Mass.              | Silver, Burdett & Co., Newark, N. J.      |
| Educational Music Bureau, Chicago, Ill.          | Sunset Electric Co., Seattle, Wash.       |
| Ginn & Co., New York City.                       | Victor Talking Machine Co., Camden, N. J. |
| Hall & McCreary, Chicago, Ill.                   |   |
| Majestic Radio Co., New York City.               |   |
| Pacific States Electric Co., San Francisco, Cal. |   |

**EXHIBITORS, NORTH CENTRAL CONFERENCE**

- |   |  |
|---|--|
| Aeolian Co., N. Y. C.                         | Grigsby Grunow Co., Chicago, Ill.          |
| C. C. Birchard & Co., Boston, Mass.           | Hall & McCreary Co., Chicago, Ill.         |
| Boston Music Co., Boston, Mass.               | Hinds, Hayden & Eldredge, N. Y. C.         |
| Cable Piano Co., Chicago, Ill.                | M. Hohner, Inc., N. Y. C.                  |
| Clark & Brewer Teachers Agency, Chicago, Ill. | Frank Holton & Co., Elkhorn, Wis.          |
| C. G. Conn, Ltd., Elkhart, Ind.               | Wm. A. Kaun Music Co., Milwaukee, Wis.     |
| Curtis Class Piano System, Chicago, Ill.      | Keystone View Co., Meadville, Pa.          |
| Oliver Ditson Co., Boston, Mass.              | Lorenz Publishing Co., Dayton, O.          |
| Educational Music Bureau, Chicago, Ill.       | Lyon & Healy, Chicago, Ill.                |
| Carl Fischer, Inc., N. Y. C.                  | Miessner Institute of Music, Chicago, Ill. |
| J. Fischer & Bro., N. Y. C.                   | Musical America, N. Y. C.                  |
| H. T. FitzSimons, Chicago, Ill.               | National Music Co., Chicago, Ill.          |
| Ginn & Co., N. Y. C.                          |  |

- Oxford University Press, N. Y. C.  
Pan-American Band Instrument and  
Case Co., Elkhart, Ind.  
Parkinson System of Class Instruction,  
Sioux City, Iowa.  
Theo. Presser Co., Philadelphia, Pa.  
Radio Corporation of America, N. Y. C.  
E. T. Root & Sons, Chicago, Ill.  
G. Schirmer, Inc., N. Y. C.  
School Music, Keokuk, Iowa.  
Starr Piano Co., Richmond, Ind.
- Summer Holiday Music Conference,  
N. Y. C.  
University Extension Conservatory,  
Chicago, Ill.  
University Publishing Co., Chicago, Ill.  
Victor Talking Machine Co., Camden,  
N. J.  
Willis Music Co., Cincinnati, O.  
M. Witmark & Sons, N. Y. C.  
H. N. White Co., Cleveland, Ohio.  
York Band Instrument Co., Grand  
Rapids, Mich.



## ACTIVE AND CONTRIBUTING MEMBERS, 1928-29

(Contributing members indicated by asterisk)

Aakhus, Bergit E.....	1080 Sherman, Denver, Colo.
Abrahams, Irene D.....	Carl Fischer, Inc., Cooper Sq., New York, N. Y.
Abbott, Arthur J.....	28 Clarendon Pl., Buffalo, N. Y.
Abbott, Geo. J.....	c/o Board of Education, Elmira, N. Y.
Abbott, Irene.....	217 Hamilton St., Rochester, N. Y.
Acker, Emma P.....	607 Cottonwood Ave., Deer Lodge, Mont.
Acker, Warren F.....	2120 Allen St., Allentown, Pa.
Ackerman, Minnie M.....	738 Milton Ave., Easton, Pa.
Adams, Mrs. Beulah V.....	Winnemucca, Nev.
Adams, Crosby.....	Supv. of Music, Montreat, N. C.
Adams, Mrs. Crosby.....	Montreat, N. C.
Agnew, Jessie Mae.....	1037 S. Lincoln St., Casper, Wyo.
Ahern, John F.....	School Dept., City Hall, Springfield, Mass.
Aiken, Louis E.....	5358 Hamilton Ave., Cincinnati, O.
Aiken, Walter H.....	Board of Education, 216 E. Ninth, Cincinnati, Ohio
Alarcon, Florence S.....	7741 N. Pauline, Rogers Park, Ill.
Albert, Forrest E.....	508 Harrison St., La Porte, Ind.
Albright, Mary N.....	1126 Dougherty Pl., N. W., Canton, O.
Aldrich, Madelyn A.....	43 Davis Ave., New Rochelle, N. Y.
Alexander, Birdie.....	401 Grandview Ave., El Paso, Tex.
Alexander, Dorothy.....	Board of Education, Charlotte, N. C.
Alexander, M. Louise.....	924 W. Maple, Johnson City, Tenn.
Alexander, Ruth.....	Mansfield, Ark.
Alexander, Virginia.....	682 Keel Ave., Memphis, Tenn.
Alkire, Mrs. Verne B.....	1537 S. Douglass, Springfield, Ill.
All, Carroll R.....	115 N. Sixth St., Stroudsburg, Pa.
Allard, Maurine.....	Lincoln Hotel, Duluth, Minn.
Allen, Elizabeth.....	Fostoria, Kans.
Allen, Leroy W.....	111 Spring St., Springfield, Mass.
Allen, Lillian A.....	1008 Monmouth, Durham, N. C.
Allen, Mae.....	27 Hamilton Ave., Troy, N. Y.
Allen, Ruth.....	Woodbine, N. J.
Allis, Mary L.....	Spencer R. F. D. 2, Chatham, Ohio
Allison, Eloise.....	317 First Ave., S. W., Ardmore, Okla.
Allison, Kathryn E.....	High School, Whitman St., Fort Lee, N. J.
Alstadt, Samuel W.....	1210 O St., Lincoln, Nebr.
Althaus, Nellie.....	Miami Univ., Oxford, Ohio
Althouse, Katherine.....	235 W. Oley St., Reading, Pa.
*Altrusa Club.....	c/o Miss L. B. Barber, 148 Park Blvd., Winston-Salem, N. C.
Altura, Consolacion.....	Iloilo Normal School, Iloilo, P. I.
Alubowicz, Edmund E.....	3501 Mason St., Flint, Mich.
Amborn, Irene E.....	2102 N. Charles St., Baltimore, Md.
*Amidon, Fanny C.....	Box 233, Valley City, N. Dak.
Ammon, Fern M.....	School Admin. Bldg., 15th & M Sts., Lincoln, Nebr.
Amoss, Margaret E.....	3016 N. Calvert St., Baltimore, Md.
Anderson, Clara.....	Ripon, Wis.
Anderson, Ellen J.....	803 9th St., S. Fargo, N. D.
Anderson, Helen A.....	1223 S. Cheyenne, Tulsa, Okla.
Anderson, Lillie T.....	Luther College, Wahoo, Nebr.
Anderson, Maud.....	W. Clay & Limits, Collinsville, Ill.

Anderson, Mildred Ellen.....	110 Grove, Beaver Dam, Wis.
Anderson, O. Clifford.....	414 S. Main, Fort Scott, Kans.
Anderson, Olga.....	Prosser, Wash.
Anderson, Raymond F.....	High School, Winston-Salem, N. C.
Andree, Armida.....	73 Poplar St., Manistee, Mich.
*Andrews, B. M.....	Andrews Music Co., Charlotte, N. C.
Andrews, Miriam.....	Gorham Normal School, Gorham, Me.
Andrews, T. Wingate.....	Box 517, High Point, N. C.
Angel, Alyas.....	219 E. 11th St., Richmond, Va.
Angelico, Bernice R.....	Wilson Normal School, 11th & Harvard, N. W., Washington, D. C.
Angelsburg, Ferdinand.....	No. Ga. Agricultural College, Dahlgonega, Ga.
Angood, Iola M.....	432 South St., Peekskill, N. Y.
Angst, Edda M.....	Box 664, International Falls, Minn.
Anholt, Hugo O.....	State Teachers College, Milwaukee, Wis.
Ankeney, Miss Elizabeth T.....	R. F. D. No. 7, Xenia, O.
Annett, Thomas.....	Star Teachers College, La Crosse, Wis.
Anstette, Josephine.....	315 Woodward Ave., Kalamazoo, Mich.
Anthony, Rachael E.....	505 E. Blvd., Charlotte, N. C.
Applin, John.....	2306 Highland Ave., Birmingham, Ala.
Archer, Mrs. Selma M.....	73 N. Arlington, Ave., E. Orange, N. J.
Archer, Wilhelmina.....	577 Mickle St., Camden, N. J.
Archibald, Fred W.....	31 Salem End Rd., Framingham, Mass.
Ardourel, Mrs. Bernice.....	1725 Broadway, Boulder, Colo.
Arkey, Chas. L.....	1283 Washington, Indiana, Pa.
Armitage, M. Teresa.....	C. C. Birchard & Co., 113 W. 57th, New York City
Armitage, Mary J.....	549 Main St., Bowling Green, Ky.
Arms, Clarence C.....	206 Hart St., Clarksburg, W. Virginia
Armstrong, Mrs. Cora P.....	628 Harrison Ave., Beloit, Wis.
Armstrong, Frances.....	Box 802, Shidler, Okla.
Armstrong, Frank L.....	R. F. D. 1, Allison Park, Pa.
Armstrong, Susannah W.....	861 Bluff Rd., Glencoe, Ill.
Arnold, Mrs. G. B.....	State Teachers College, Slippery Rock, Pa.
Arterburn, Janette.....	Winthrop College, Rock Hill, S. C.
Asbury, Eugene K.....	Box 281, Taylorsville, Ill.
Ash, Edith.....	Cricket & Athens Ave., Ardmore, Pa.
Ashby, Lillian A.....	952 Sherman St., Ypsilanti, Mich.
Ashenfelter, Nellie M.....	811 W. Main, Norristown, Pa.
Askin, Eva.....	So. Boston, Va.
Aston, Vivian.....	Meadow View, Va.
Athey, Edith B.....	1316 Euclid St., N. W., Washington, D. C.
Atkinson, Mary D.....	Junior High School, High Point, N. C.
Atterbery, O. H.....	High School, Newkirk, Okla.
Auchenbach, Daniel L.....	102 Diamond Blvd, Johnstown, Pa.
Augustine, Ethel.....	935 Wood Ave., Linden, N. J.
Aunspaugh, Annie E.....	Lander College, Greenwood, S. C.
Aurelius, Gladys.....	1995 Waldeck Ave., Columbus, Ohio
Aurelius, Mae.....	564 72nd Ave., West Allis, Wis.
Austin, Minnie B.....	State Department of Education, Jackson, Miss.
Averill, G. Lou.....	610 Fountain, Grand Rapids, Mich.
Averill, Miss Harriett R.....	Box 353, Britt, Iowa
Averill, Ruth.....	Lonaconing, Md.
Avery, Mrs. Caroline.....	Delano, Minn.
Avery, Patricia.....	Yerxa Apts. 8, 1529 Battersby St., Enumclaw, Wash.
Babcock, Mrs. Edith Coon.....	470 Main St., Oneida, N. Y.
Bachmann, Gertrude.....	815 W. Blvd., Rapid City, S. Dakota
Bacon, Mrs. Elizabeth.....	Claymont, Del.
Bacot, Mrs. Christine Heyward.....	Box 913, Savannah, Ga.

Badger, Grace Alma.....	84 W. Oneida St., Oswego, N. Y.
Bagley, M. Winifred.....	Briercliff, N. Y.
Baggs, Mrs. Genevieve.....	801 E. Rusholme St., Davenport, Iowa
*Bahnsen, Mrs. Agnew H.....	West 5th St., Winston-Salem, N. C.
Bailey, Evelyn.....	83 Beverly Rd., W. Asheville, N. C.
Bailey, F. B.....	9 Woodlawn Ave., Albany, N. Y.
Bailey, Gordon E.....	80 Washington Sq., E., New York, N. Y.
Bailey, Mrs. Grace T.....	123 Gladstone Ave., Aurora, Ill.
Bailey, Mabel F.....	Box 925, Middleton, Conn.
Bailey, Mary B. S.....	Lancaster, Mass.
Bailey, Mildred L.....	25 Prospect St., South Dartmouth, Mass.
Bainbridge, J. T.....	High School, Twin Falls, Idaho
Bair, Daisy E.....	1408 Market, Emporia, Kans.
Baker, Clarence B.....	229 Elmdorf Ave., Rochester, N. Y.
Baker, Earl L.....	824 E. Franklin, Appleton, Wis.
Baker, Etta R.....	Oak Grove Club, Flint, Mich.
Baker, Gertie A.....	100 N. Brown, Gloucester City, N. J.
Baker, Hattie B.....	445 N. Upper St., Lexington, Ky.
Baker, Janice.....	1327 S. Broad, Philadelphia, Pa.
*Baker, Lucy A.....	609 Main St., Whitewater, Wis.
Baker, Madge.....	8627 Dumbarton Rd., Detroit, Mich.
Baker, Mrs. Nelle B.....	9 Parkway Ave., Chester, Pa.
Baker, Nelson I.....	3014 Wayne Ave., Baltimore, Md.
Bain, Nellie.....	3239 37th Ave., W., Vancouver, B. C.
Baird, Florence C.....	State Normal, E. Radford, Va.
Baird, Louise S.....	340 Newbolt Ave., Moorestown, N. J.
Baldwin, Donald E.....	Mansfield, Pa.
Baldwin, Mrs. Edith H.....	514 E. Main, Sterling, Kans.
Baldwin, Ralph L.....	8 Forest Rd., West Hartford, Conn.
Ball, Mr. R. C.....	Starr Piano Co., Richmond, Indiana
Bander, Katharine.....	609 S. Meldrum, Ft. Collins, Colo.
Banns, Harry.....	15 Moreno Rd., Narberth, Pa.
Banze, Mrs. Dorothy D.....	910 W. 11th, Wichita, Kans.
Bardo, Ruth E.....	R. F. D. 3, Jersey Shore, Pa.
Bareham, Barbara.....	Freeport, N. Y.
Bareilles, Emil L.....	Merced, Calif.
Barendsen, Mary P.....	Eastern State Normal School, Madison, S. Dak.
Barker, Edna Thiele.....	4530 Thackeray Pl., Seattle, Wash.
Barker, Frederick A.....	Arsenal Technical School, Indianapolis, Ind.
Barker, Olive.....	State Teachers College, Cedar Falls, Iowa
Barkley, Robert O.....	602 E. Spruce, Sault Ste. Marie, Mich.
Barlow, Leila M.....	351 E. Chicago Ave., Elgin, Ill.
Barnes, Carlotta.....	China Grove, N. C.
*Barnes, Edwin N. E.....	Berrett School, 14th & G Sts., N. W., Washington, D. C.
Barnes, H. Maitland.....	116 School St., Concord, N. H.
Barnes, Katherine.....	Danville St., Stanford, Ky.
Barnes, Margaret E.....	18 Euclid Ave., Summit, N. J.
Barnes, Thelma.....	834 Lake Shore Dr., Port Arthur, Texas
Barnett, Laura.....	Patterson Heights, Beaver Falls, Pa.
Barnhart, Elizabeth.....	Ithaca, Mich.
Barnhart, Mabel.....	1407 Kentucky St., Lawrence, Kans.
Barnhouse, Mrs. E. A.....	111 Clark Street, Augusta, Kans.
Barr, Grace.....	Educational Dept., Victor Talking Machine Co., Camden, N. J.
Barrett, Miss Howard.....	734 E. 10th, Tucson, Ariz.
Barry, Betty C.....	34 S. Nereth, Indiana, Pa.
Barry, Gertrude.....	2 Kensington St., Rochester, N. Y.
Bartenfeld, Fanny M.....	Stoutsville, Ohio
Bartholomew, Leila M.....	355 W. Utica St., Buffalo, N. Y.

Bartholomew, Zoe.....	41 Union Square, Room 601, New York, N. Y.
Bartlett, Ellen H.....	12 Shattuck St., Natick, Mass.
Bartlett, Mrs. Harriett J.....	125 Main St., Amesbury, Mass.
Bartley, Iola.....	1012 Market, Emporia, Kans.
Barthman, Helen.....	351 Main, Collegeville, Pa.
Barton, Belle Porter.....	522 Belmont Road, Grand Forks, N. Dak.
Barton, Mrs. Isabel.....	825 S. 29th St., Birmingham, Ala.
Baskin, Matilda.....	1327 S. Broad, Philadelphia, Pa.
Bastian, Charlotte M.....	205 S. Monroe St., Tiffin, Ohio
Bates, Florence L.....	1310 Hill Pl., Ft. Worth, Tex.
Bates, Robert E.....	High School, Bronxville, N. Y.
Batterson, Harriett H.....	No. 3 Auburn Ave., Columbus, Ohio
Battimore, Helen Lake.....	Tazewell, Va.
*Bauer, Bertha.....	Conservatory of Music, Cincinnati, Ohio
Baum, Ada Marie.....	901 Exchange, Emporia, Kans.
Baylor, Mrs. A. R.....	Box 475, Biltmore, N. C.
Baynes, Alice B.....	183 Shelter St., Rochester, N. Y.
Baxter, Katherine E.....	Educational Dept., Aeolian Co., New York, N. Y.
Baxter, Kathryn H.....	142 Bulkey, Kalamazoo, Mich.
Bayley, Jayne.....	131 S. George, York, Pa.
Bayley, Robert T.....	17 Chestnut St., Shelton, Conn.
Beach, Barbara.....	175 High St., Bristol, Conn.
Beach, Elizabeth V.....	528 Ostrom Ave., Syracuse, N. Y.
Beach, Frank A.....	Music Hall, Emporia, Kansas
Beach, Maude M.....	1044 Fayette St., Springfield, Ill.
Beam, James.....	1800 Lehigh, Easton, Pa.
Beaman, Mildred F.....	1538 Burlingame Ave., Detroit, Mich.
Bean, Carrie.....	701 W. 3rd, Fort Worth, Tex.
Beane, Marion.....	805 Broadway, Newark, N. J.
Beane, Myrtle R.....	State Teachers College, Duluth, Minn.
Bear, Floy L.....	265 N. East, Farmington, Ill.
Bearse, Theophilus L.....	Washburn College, Topeka, Kans.
Beatie, Dorothy.....	Supv. of Music, Mulvane, Kan.
*Beattie, John W.....	2914 Colfax St., Evanston, Ill.
Beaumont, Helen.....	State Teachers College, Indiana, Pa.
Beavers, Mrs. Wesley F.....	1015 Watts St., Durham, N. C.
Bechlis, Mrs. Idelle.....	7 Ridge Ave., Spring Valley, N. Y.
Beck, Mrs. Anne Landsbury.....	Univ. of Oregon, Eugene, Ore.
Beck, Millie.....	212 13th St., Rock Island, Ill.
Becker, Edna E.....	Lyndon Hotel, Columbia Ave., Hammond, Ind.
Becker, Eric.....	Box 558, Sheridan, Wyo.
Becker, Hadassah.....	Monroe, Wis.
Becker, Mollie E.....	Meno, Okla.
Beckwith, Ellen.....	Lewiston Ave., School 41, Rochester, N. Y.
Beers, Edith M.....	Knox, Ind.
Beeson, Norman.....	Westfield, Ind.
Behrens, Mrs. H. D.....	Pratt, Kans.
Behmyer, Vernon S.....	3640 44th S. W., Seattle, Wash.
Beijer, Arthur.....	351 Western Ave., Wauwatosa, Wis.
Bell, Mary Lou.....	Clinton, S. C.
Bell, Ruby.....	1 Haas Apts., Walsenburg, Colo.
Belser, Bertha.....	Box 275, Loveland, Colo.
Belstrom, Chester E.....	3142 N. E. Lincoln, Minneapolis, Minn.
Bender, Cammon J.....	Box 84, Holbrook, Ariz.
Bender, Lloyd.....	Senior High School, Boise, Idaho
Benedict, Roger John.....	1511 S. 6th, Springfield, Ill.
Benners, Mildred S.....	116 East Maple Ave., Moorestown, N. J.
Bennett, Minerva M.....	Teachers College, Temple University, Philadelphia, Pa.

Benson, Miss Catherine.....	1330 L St., N. W., Washington, D. C.
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Berry, Helen.....	Schuyler, Nebr.
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Bird, Florence.....	.....Eden, N. Y.
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Blackwill, Harry C.....	.....Alexander, Kans.
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Blakeley, Golden.....	1210 S. Cheyenne, Tulsa, Okla.

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Bowen, Maude.....	2662 Elm St., Denver, Colo.
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Bower, Helen.....	53 Chestnut, Newark, Ohio
Bower, Mildred.....	1331 S. Broad, Philadelphia, Pa.
Bower, Minnie.....	978 W. Exchange, Akron, Ohio
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Brocked, Julius J.....	Oakley, Kans.
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Brooks, V. Marguerite.....	Needles, Calif.
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Brown, Ralph C.....	314 W. Washington, Sullivan, Ind.
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Bushong, Melvin S.....	219 N. Kansas Ave., Olathe, Kans.
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Buslee, Olga M.....	Starkweather, N. D.
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Carson, Grace G.....	220 E. Cossitt Ave., LaGrange, Ill.
Carson, Hallie.....	Hartsville, S. C.
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Colburn, Marie	Supv. of Music, Elmsdale, Kans.
Colby, Margaret	1000 Denver, Hastings, Nebr.
Cole, Mrs. Browne Greaton	805 Tusawilla St., Ocala, Fla.
Cole, Elinore	Exchange St., Millis, Mass.
Coleman, Annie Royal	918 Urban Ave., Durham, N. C.

Coleman, Mrs. Satis N.....	15 Claremont Ave., New York, N. Y.
Coley, Cleo.....	Barnardsville, N. C.
Colgan, Miss M. E.....	Pittsford, N. Y.
Collings, Henrietta.....	137 North, Macon, Ga.
Collins, Mrs. Abbie F.....	522 Chicago Ave., Savanna, Ill.
Collins, Blanche.....	Sylva, N. C.
Collins, J. M.....	80 Washington Sq., New York, N. Y.
Collins, Mary.....	303 S. Center, Joliet, Ill.
Collins, Mary M.....	Lower Merion Jr. High School, Ardmore, Pa.
Collins, Roy N.....	421 W. 12th St., Pueblo, Colo.
Collins, Violet V.....	Miessner Music Co., 1219 Kimball Bldg., Chicago, Ill.
Collins, Zora.....	172 Lawn St., Stamford, Conn.
Colmey, Anna.....	435 Crescent Ave., Buffalo, N. Y.
Colmey, Mary A.....	435 Crescent Ave., Buffalo, N. Y.
Colquitt, Miss Mary J.....	1101 Elizabeth Blvd., Fort Worth, Tex.
Colt, Mrs. Mabel C.....	Cor. North & Draper Sts., Rochester, N. Y.
Colton, W. R.....	402 S. University St., Vermilion, So. Dak.
Columbian School.....	Palmer & Mesa, Dist. 20, Pueblo, Colo.
Colwell, Mrs. Bernice Congdon.....	Marshall's Creek, Pa.
Coman, Jennie R.....	3540 Hurlbut Ave., Detroit, Mich.
Combe, Elizabeth M.....	1213 Jefferson, Muskegon, Mich.
Congdon, Mrs. C. J.....	Laramie, Wyo.
Congdon, Marjorie.....	1805 Montana, El Paso, Tex.
Conger, Mrs. H. H.....	1215 E. Main, Van Buren, Ark.
Conklin, F. Colwell.....	63 Hillcrest Ave., Larchmont, N. Y.
Conklin, James V.....	Box 553, Ansonia, Conn.
Conley, Marie V.....	400½ Herman St., Milwaukee, Wis.
Conley, Ruth.....	Grantsville, Md.
Conlon, Sara M.....	Hotel Avalon, Taylor & Pershing, St. Louis, Mo.
Connell, Paul S.....	463 E. Chicago St., Elgin, Ill.
Connett, Raymond.....	1100 West St., Topeka, Kans.
Connor, Ethel M.....	State Teachers College, Milwaukee, Wis.
Converse, Mrs. Eva F.....	818 Cornelia, Joliet, Ill.
Converse, H. A.....	818 Cornelia St., Joliet, Ill.
Conway, Mary M.....	Municipal Office Bldg., New Orleans, La.
Cook, Miss Harriet.....	Moccasin Inn, Hibbing, Minn.
Cook, Miss Hazel.....	La Moure, N. Dak.
Cook, Milton.....	1917 Adelia St., Nashville, Tenn.
Cook, Wanda.....	804 Seventh St., Fairbury, Nebr.
Cooke, James Francis.....	Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.
Cooke, M. Tolosa.....	660 14th St. Pl., Des Moines, Iowa.
Cooks, Mrs. Nina Hall.....	401 Douglas Ave., Kalamazoo, Mich.
Cooksey, G. Campbell.....	1831 Jefferson Ave., New Orleans, La.
Coolidge, B. M.....	Supv. of Music, Gooding, Idaho
*Coolidge, Ethel V.....	423 W. 120th St., New York City, N. Y.
Cooley, Olivette.....	411 Adelia, Springfield, Ill.
Coombs, Mrs. Esther B.....	Mill Rd., Hampton, N. H.
Cooper, W. F.....	119 Elliott St., Evansville, Ind.
Copenhaver, Mrs. Marvin.....	210 W. Main St., Marion, Va.
Copp, Herman J.....	2309 Christel Ave., Middletown, Ohio
Copsey, Vida L.....	Alderpoint, Calif.
Corbett, Helen.....	810 South Ave., Rochester, N. Y.
Corbit, Clarence.....	1714 29th St., Ensley, Ala.
Corcoran, Virginia.....	270 Convent Ave., New York, N. Y.
Corey, Lucile.....	763 Wahkonsa Annex, Fort Dodge, Iowa.
*Corley Music Co.....	Att. A. C. Cavado, Mgr., Durham, N. C.
Cormany, Mrs. Marguerite.....	Mark Twain H. S., Statesburg, W. Va.
Corner, Mrs. Watson.....	909 Kittitas St., Wenatchee, Wash.

Corning, Dorothy M.....	126 S. Locust, New Hampton, Iowa
Cosgrove, Martha C.....	85 Fulton Ave., Rochester, N. Y.
Cotton, Mrs. Marion.....	88 Temple Court, Winnetka, Ill.
Couchman, Lillian F.....	1286 Frederick Ave., Milwaukee, Wis.
Cousins, Vera.....	Lansdale School, Knoxville, Tenn.
Cox, Lola.....	460 35th St., Milwaukee, Wis.
Cox, Louise.....	2212 Hill Crest, Ft. Worth, Tex.
Coyle, Margaret.....	123 N. 50th Philadelphia, Pa.
Crabbs, Josephine.....	733 Seymour Ave., Lansing, Mich.
Craig, Alice M.....	157 Chancey St., New Bedford, Mass.
Cramblet, Miss Mabel.....	271 W. Muskegon Ave., Muskegon, Mich.
Crance, Edna A.....	Manhasset, N. Y.
Crawford Music Corp.....	Att. Sol Cohan, 145 W. 45th St., New York, N. Y.
Crawford, Eva.....	Everest, Kans.
Crawford, Kenneth.....	Cameron, Mo.
Crawford, Raymond A.....	276 Park, W. Roxbury, Mass.
Crayton, F. B.....	302 N. Tryon St., Charlotte, N. C.
*Creitz, Eugene.....	Robinson, Kans.
Cressman, Mildred.....	238 Franklin St., Quakertown, Pa.
Crisp, Lucy Cherry.....	Falkland, N. C.
Crissey, Florence E.....	2517 Montana St., El Paso, Tex.
Crissey, Mrs.....	16 Fair Oak Ave., Rochester, N. Y.
Crocker, Ellen M.....	170 W. 74th St., Hotel Berkeley, New York, N. Y.
Croft, Hazel T.....	917 Bushwell St., Beloit, Wis.
Croft, Marie.....	1913 Bryan St., Dallas, Tex.
Cromis, Miss Marie.....	1922 Washington Ave., Northampton, Pa.
Crone, Mrs. Grace.....	Cape May Court House, N. J.
Cronstedt, Carl G.....	400 S. 4th St., Marshall, Minn.
Cross, Agnes M.....	Lyon & Healy, Chicago, Ill.
Cross, Henry P.....	168 Brinkerhoff St., Ridgefield Park, N. J.
Crouch, Elsie K.....	Elk City, Kans.
Crowell, June.....	226 W. 5th St., Spencer, Iowa
Crowley, Florence.....	30 Stone St., Biddeford, Me.
Crowley, Frances T.....	Conservatory of Music, Cincinnati, Ohio.
Crumbaugh, Miss Helen E.....	219 S. Macomb, El Reno, Okla.
Cruthfield, Harriet.....	Guilford, N. C.
Cuddeback, Julia.....	State Teachers College, Hattiesburg, Miss.
Cullen, Edward B.....	Girard College, Philadelphia, Pa.
Cullen, Mrs. Helen V.....	2758 Alameda Blvd., Baltimore, Md.
Cullen, Mary A.....	Mamaroneck Jr. High School, Mamaroneck, N. Y.
Culler, Myra.....	Lovell, Wyo.
Culligan, Louise M.....	Morris St., Norfolk, N. Y.
Cullum, Albert G.....	41 Purser Place, Yonkers, N. Y.
Cullum, Ernest J.....	Director of Music, Davidson College, Davidson, N. C.
Cummer, Miss Ilene P.....	Glenn Apts. 4, Fort Dodge, Iowa
Cummings, Mrs. J. F.....	Wm. Penn High School, 1716 Erie Ave., Philadelphia, Pa.
Cummings, Mary.....	Ionia, Mich.
Cundiff, Hannah M.....	Marshall College, Huntington, W. Va.
Cunningham, Emma B.....	200 S. Market, Selinsgrove, Pa.
Cunningham, Josephine.....	Custer Hall, Hays, Kans.
Curran, Walter.....	1847 S. Ashland Ave., Chicago, Ill.
Curry, Pauline.....	2800 Ave. D, Fort Worth, Tex.
Curtis, Helen.....	Bush Conservatory, 839 N. Dearborn, Chicago, Ill.
Curtis, Irene A.....	State Teachers College, Superior, Wis.
Curtis, Lulu M.....	28½ Grieg Terrace, Canandaigua, N. Y.
Curtis, Mrs. Newton G.....	21 Hamilton St., New Britain, Conn.
Curtis, Ruth Johnstone.....	2813 Holmes St., Dallas Texas
Curtiss, Ada M.....	State Normal School, Jacksonville, Ala.

Cushman, Grace E.	1026 Richmond St., Brunswick, Ga.
Custer, Nelle E.	2665 Highland Ave., Cincinnati, Ohio
Cutting, Amy P.	129 Orchard Ave., Battle Creek, Mich.
Cutting, Julia	Raymond, Wash.
Cutts, C. R.	710 W. Third, Anaconda, Mont.
Daab, Ernest W.	Belleville, Ill.
Dabney, Richard	Central Jr. High, Kansas City, Mo.
Dackerman, Priscilla	715 W. Market St., Akron, Ohio
Dadman, H. Alice	1421 Grove Ave., Richmond, Va.
Daggett, Geraldine	Lenox Rd., c/o B. F. Low, Derry, N. H.
Dahlinger, Elsa M.	1422 Chestnut St., Detroit, Mich.
Dahlstrom, Elmer	920 W. Eighth Ave., Flint, Mich.
Dailey, Ruth Roney	2041 Edgewood Ave., Durham, N. C.
Dake, Mrs. Emeline	No. 17 School, Orange St., Rochester, N. Y.
Dale, Marie	Columbus, Miss.
Daleiden, Loretta	State Teachers College, Valley City, N. D.
Dalglish, Walter M.	15 Richardson Ave., North Andover, Mass.
Dalley, O. E.	803 State St., Madison, Wis.
Dally, Kathryn F.	1862 Richmond Ave., Bethlehem, Pa.
Dalton, Gertrude C.	3437 W. Adams, Chicago, Ill.
Dalton, Margaret N.	206 Woodland Ter., Sharon Hill, Pa.
Damon, Inez Field	State Normal School, Lowell, Mass.
Danahy, M. Louise	177 Beard Ave., Buffalo, N. Y.
Danford, Blanche	552 N. Howard, Akron, Ohio
Danforth School	Fairview & Elm, Pueblo, Colo.
Dangerfield, Mrs. Florence	Bradford Academy, Bradford, Mass.
Daniel, Miss Eugenia	1302 Pennsylvania Ave., Fort Worth, Tex.
Daniels, Imogene	Fletcher, N. C.
Daniels, LeRoy	2102 Francis Ave., Flint, Mich.
Dann, Arthur J.	27 Circuit Ave., Worcester, Mass.
Dann, Dr. Hollis E.	New York Univ., Washington Sq., New York City, N. Y.
Dann, Jennie Lee	7 Prospect St., New Paltz, N. Y.
Darby, Lillie E.	234 Jefferson St., Klamath Falls, Oregon.
Darby, Ruth V.	Greenleaf, Kans.
Dare, Florence C.	State Normal School, Glassboro, N. J.
Darnall, Mrs. Esther	212 W. Armour, Kansas City, Mo.
Darr, Mrs. Fannie	Atkins, Ark.
Darrin, Josephine	522 Adams, Wausau, Wis.
Datesman, Mrs. Elsie Greene	800 Garrison St., Fremont, Ohio
Dauereau, Dorothy	4625 W. 5th, Duluth, Minn.
Davidson, Susan M.	306 S. Madison St., Carthage, Ill.
Davies, Mr. Gwilym	81 N. Washington, St., Wilkes Barre, Pa.
Davies, Mrs. Herbert	2412 Lawrence Ave., Toledo, Ohio
Davies, Juanita	211 E. 8th St., Ellensburg, Wash.
Davies, Mary C.	501 N. 8th, Allentown, Pa.
Davis, Mrs. Egbert L.	Reynolds Rd., Winston-Salem, N. C.
Davis, Ennis D.	Ginn & Co., 70 5th Ave., New York City
Davis, Erma Maple	Ashley, Ohio
Davis, Esther Jane	Imperial Hotel, Reynoldsville, Pa.
Davis, Ethel H.	418 Cattell St., Easton, Pa.
Davis, F. Edna	4946 Greene St., Philadelphia, Pa.
Davis, Mrs. H. Kenney	128 E. Blake Ave., Columbus, O.
Davis, Harry W.	223 Roxbury St., Keene, N. H.
Davis, Hobart S.	High School, Concord, N. C.
Davis, Howard Clark	State Normal School, Fredonia, N. Y.
Davis, Isabel T.	Roanoke Ave., Riverhead, N. Y.
Davis, Isla	318 W. Padon Ave., Blackwell, Okla.
Davis, Jean E.	Estabrook House, Wolfeboro, N. H.

Davis, June.....	214 S. 16th St., Allentown, Pa.
Davis, Katharine.....	728 N. Cherry St., Winston-Salem, N. C.
Davis, L. Marie.....	303 W. King, Lancaster, Pa.
Davis, Litton.....	Jarrett Jr. High, Springfield, Mo.
Davis, Mrs. M. Wardner.....	174 Liberty St., Salem, W. Va.
Davis, Mark Allan.....	110 S. Main St., West Hartford, Conn.
Davis, Maude L.....	27 Shattuck, Worcester, Mass.
Davis, Naneen.....	432 Western Ave., Waterloo, Iowa
Davis, Nell M.....	415 Canal St., Newton Falls, Ohio
Davis, Ruth.....	Stephen Foster Hall, Rochester, N. Y.
Davis, S. Annie.....	Kingsley Terrace, East Lynn, Mass.
Davis, Sarah B.....	4710 Kingsissing, Philadelphia, Pa.
Dawes, Miss Amy.....	Sta. B, Miss. Womans College, Hattiesburg, Miss.
Day, Lucile Rector.....	Caldwell, Idaho
De Bats, Gertrude A.....	Bedford Schools, Bedford, Ohio
De Fazio, Assunta.....	416 Washington, Wellesley Hills, Mass.
De Forest, Margaret.....	73 N. Arlington Ave., East Orange, N. J.
De Groot, Mrs. Amy S.....	208 S. 13th St., Allentown, Pa.
De Mun, Irene.....	White Cloud, Kans.
De Nero, Mrs. Irene.....	1021 Magolfin, El Paso, Texas
De Selm, Stella C.....	2599 Glen Echo Drive, Columbus, O.
De Vlaming, Isabel.....	Supr. of Music, Lumberton, N. C.
De Witt, Ruth.....	Puyallup, Wash.
Deakynne, Maude H.....	202 W. 18th St., Wilmington, Del.
Dean, Gertrude M.....	419 24th Ave., Milwaukee, Wis.
Deaver, Mabel H.....	1160 College Ave., Topeka, Kans.
Dederer, Mrs. Hortense W.....	Coatesville, Pa.
Deist, Mrs. Irene S.....	Belle Plaine, Kans.
Delaney, Vern D.....	5911 Greenwood Ave., Seattle, Wash.
Delbridge, Maude.....	3306 Kenwood Ave., Indianapolis, Ind.
Deleiden, Gertrude.....	Luverne, N. D.
Deller, L. Eugenia.....	416 S. Holden, Warrenburg, Mo.
Demand, Hazel.....	Aberdeen Hotel, Milwaukee, Wis.
Demaree, Miss Clare R.....	276 W. Atlantic Ave., Audubon, N. J.
Demarest, Clifford.....	Laurel Ave., Tenafly, N. J.
Demmler, Oscar W.....	217 Dalzell Ave., Ben Avon, Pittsburgh, Pa.
Dempsey, John C.....	1541 N. 62nd St., Philadelphia, Pa.
Dengler, Clyde R.....	4101 Spruce, Philadelphia, Pa.
Dengler, Mrs. Clyde.....	4101 Spruce, Philadelphia, Pa.
Denison, Mrs. B. B.....	88 Lexington Ave., New York, N. Y.
Denmark, Jettie.....	74 N. High, Athens, Ohio
Denton, Pattie.....	212 Penn, Wichita, Kans.
Denues, John.....	Chilham Road, Mt. Washington, Baltimore, Md.
Denver, Mildred E.....	9 Winsor St., Ludlow, Mass.
Depew, Ethel.....	Lynch, Ky.
Deschene, John J.....	Lewisburg, Ohio
Dethier, Jean V.....	11 Belmont Terrace, Boston 30, Mass.
Detrick, Joan Gorman.....	Chapman, Kans.
Devendorf, Emma E.....	164 Kingsboro Ave., Gloversville, N. Y.
Deventer, John Van.....	1201 Prince Edward St., Fredericksburg, Va.
Deviney, Nellie E.....	1129 W. 4th, Wilmington, Del.
Devore, Helen M.....	1600 Avery, Parkersburg, W. Va.
Dew, Evelyn.....	City School Office, Eugene, Oregon
Dewey, Charlotte Ethel.....	739 Ostrom Ave., Syracuse, N. Y.
Dexter, Gertrude W.....	20 Columbus Ave., Beverly Mass.
Diamint, Mary.....	1327 S. Broad, Philadelphia, Pa.
Diamond, Dorothy.....	Supr. of Music, Orleans, Nebr.
Dickerman, C. Louise.....	53 Lilley Rd., W. Hartford, Conn.

Dickey, Mrs. Katherine B.	117 Ransom Ave., Lexington, Ky.
Dickinson, Helen R.	2070 San Lu Rae Dr., S. E., Grand Rapids, Mich.
Dickinson, John W.	3527 N. Audubon, Spokane, Wash.
Diebel, Dorothy	Schuyler Hall, Salina, Kans.
Diehl, Benetta	5 S. Jackson, Batavia, Ill.
Diehl, Joseph Dale	160 Longview, Ave., White Plains, N. Y.
Diehl, Ursa M.	250 N. Martinson, Wichita, Kans.
Dierker, Hilda	818 Gilbert St., Columbus, O.
Diers, Francis H.	Univ. of Wichita, Wichita, Kans.
Dilworth, Miss Velma A.	7 Blue Rock St., Millersville, Pa.
Dines, Etta C.	Music Dept., Public Schools, Greenville, S. C.
Dingee, Josephine L.	Milford, Del.
Dinkeloo, Gerard J.	579 W. Park Ave., Highland Park, Ill.
Dinkmeyer, Adah C.	4441 N. Hermitage Ave., Chicago, Ill.
Dinsmore, Clifford E.	14 Wood Court, Tarrytown, N. Y.
Dissinger, C. F.	37 N. Madison, LaGrange, Ill.
Ditton, Anna	22 Reese Court, Phillipsburg, N. J.
Dixie Music House	Geo. C. Gault, 320 S. Wabash, Chicago, Ill.
Dixon, Mrs. Ann	226 No. 1st Ave., East, Duluth, Minn.
Dixon, Esther	Lewis, Kans.
Dixon, May	126 E. Elm, E. Rochester, N. Y.
Dixon, W. R.	Marshfield, Wis.
Doetsch, Louise	200 White St., Flint, Michigan.
Doetzel, Frederick A.	2300 1st Ave., E., Cedar Rapids, Iowa
Dollarhide, Mary	516 Main, Stillwater, Okla.
Dolley, Mrs. Helen M.	Limerick, Me.
Donmyer, Byron C.	1901 Barker, Lawrence, Kans.
Donna, Katherine	19 Elm St., Great Barrington, Mass.
Donnelly, Catherine	Boys' Dormitory, Jacksonville, Ala.
Donoghue, Anna E.	44 Cheltenham Rd., Rochester, N. Y.
Donovan, Mary C.	187 Field Point Road, Greenwich, Conn.
Dooley, Mary F.	1742 E. 68th St., Apt. 3, Chicago, Ill.
Dorman, Mrs. May	87 Good, Akron, Ohio
Dorn, Pauline	Woodsfield, Ohio
Dorsett, Lois M.	N. C. C. W., Greensboro, N. C.
Dorward, E. Marion	450 Main St., South Manchester, Conn.
Dotti, Michael	31 Wellington Rd., Upper Darby, Pa.
Doty, J. C.	High School, Huntington, Long Island, N. Y.
Doub, Mildred	Oakboro, N. C.
Dougan, Roy E.	924 N. Austin Blvd., Oak Park, Ill.
Douglass, Mrs. F. H.	1806 11th St., N. W., Washington, D. C.
Dow, Helen	Supv of Music, Rangely, Me.
Dowd, Ruth E.	State Normal School, Cortland, N. Y.
Downes, Herbert W. W.	329 Main Street, Bradford, Mass.
Downey, Helen E.	Rosary College, River Forest, Ill.
Downie, Helen R.	4447 Vancouver Ave., Detroit, Mich.
Downie, Mildred	114 S. 20th Ave., Duluth, Minn.
Downing, Margaret K.	715 St. Clair, Detroit, Mich.
Downing, Winifred Smith	2970 Sheridan Road, Chicago, Ill.
Drake, Grant	79 Franklin St., Melrose Highlands, Mass.
Drescher, Ella S.	59 Kingston Pl., Buffalo, N. Y.
Drew, Pauline	3208 E. Pine, Wichita, Kans.
Drexel, Rhea E.	343 N. Sixth St., Reading, Pa.
Drude, Christine	Box 617, Austin, Pa.
Drum, Elizabeth B.	Harrington, Del.
Drury, Grace F.	961 Jefferson St., Muskegon, Mich.
Dryer, Sarah	1104 Elm St., Birmingham, Ala.
Dudley, Florence	505 Denison, Manhattan, Kans.



Duguid, Helen P.	181 Sigourney St., Hartford, Conn.
Duke, Josephine G.	86 W. 8th St., Bayonne, N. J.
Duncan, Lucille I.	946 Faulkner, Wichita, Kans.
Dunham, C. S.	950 15th St., Boulder, Colo.
Dunham, Erline	High School Music Dept., Spokane, Wash.
*Dunham, Franklin	Educational Dept., Aeolian Co., New York, N. Y.
Dunlap, Ina M.	2951 15th Ave., Moline, Ill.
Dunlop, Millicent	Julesburg, Colo.
Dunn, Emma	1104 N. Second St., Phoenix, Ariz.
Dunn, Mrs. Francis P.	40 So. 4th St., Aurora, Ill.
Dunn, Mrs. Helen G.	2006 60th St., Kenosha, Wis.
Dunne, Mrs. Dorothy S.	High School, Lynbrook, N. Y.
Dunning, Frances S.	128 Lincoln Ave., Newark, N. J.
Dunzilla, Alverda M.	411 W. Center St., Shenandoah, Pa.
Dupaul, Marion	6236 N. Broad, Philadelphia, Pa.
Durkee, Mrs. Abbie M.	3020 Grant, El Paso, Tex.
Durheim, Ruth	842 Central Bldg., Seattle, Wash.
Duke, Lucie W.	229½ W. 11th St., Oklahoma City, Okla.
*Dwire, Henry	Robt. E. Lee Hotel, Winston-Salem, N. C.
Dyer, Harold S.	1505 E. 1st Ave., Winfield, Kans.
Dyke, Mrs. M. S.	1941 S. Grant St., Denver, Colo.
Dykema, Peter W.	Teachers College, Columbia University, New York, N. Y.
Eagelson, Helen	Franklin School, Boise, Idaho
Earlenbaugh, Vida	Clafin, Kans.
Early, Gertrude	632 Woodbine Ave., Oak Park, Ill.
*Earhart, Will	Board of Education, Pittsburgh, Pa.
Easley, Joan	4632 Walnut St., Philadelphia, Pa.
Easter, Ethel Margaret	Bay St., Barnegat, N. J.
Eastman, Mrs. Virginia	511 S. Martinson, Wichita, Kans.
Easton, Hazel	1244 W. Philadelphia, Detroit, Michigan
Eaton, Minnie L.	23 Atkinson, Dover, N. H.
Ebenholtz, Edith J.	4103 Nelson St., Chicago, Ill.
Eberle, Alma	314 2nd Ave., Altoona, Pa.
Eberle, Elizabeth	St. Clair, Mich.
Eberly, Ivan G.	Remington, Ind.
Eckard, Ethel	7363 Walnut Lane, Philadelphia, Pa.
Eckert, Clara	354 Mission Dr., Akron, Ohio
Eckman, Elsie M.	83 Thornton, Roxbury, Mass.
Eddy, Alice C.	5515 Kimbark, Ave., Chicago, Ill.
Eddy, Ruth B.	Maple Ave., Swansea, Mass.
Ede, Kate Frances, L.A.B.	Heppner, Oregon
Edmonds, Lida M.	301 W. Marion St., Elkhart, Ind.
Edwards, Miss Bessie	700 E. Boulevard, Charlotte, N. C.
Edwards, Ethel M.	R. F. D. 6, Saco Road, So. Portland, Me.
Edwards, Evora M.	Glascow, Kans.
Edwards, Mabel	3707 Powelton, Philadelphia, Pa.
Edwards, Ruth	Garner, N. C.
Edwards, Miss Winifred A.	6 Genesee Pk. Blvd., Rochester, N. Y.
Rffinger, Mr. Stanley	718 Pikes Peak Ave., Colorado Springs, Colo.
Egan, Katherine R.	422 N. Front St., Allentown, Pa.
Egger, Helen K.	415 W. 8th Ave., Gary, Ind.
Eigenbrodt, Verna A.	569 Portland Ave., St. Paul, Minn.
Eiler, Fannie Lew	23 Harvard Pl., Orchard Park, N. Y.
Eldridge, Elizabeth Lee	226 W. 12th, Emporia, Kans.
Elgin, Mildred Marie	424 University Ave., Rochester, N. Y.
Elledge, Clara	Benton Hall, Washburn College, Topeka, Kans.
Elledge, Gladys	1329 E. 63rd St., Seattle, Wash.
Ellerbusch, Carline	High School, Prairie du Sac, Wis.

Ellert, Lawrence B.	11 E. 44th St., New York, N. Y.
Ellinger, Louise	Minonk, Ill.
Elliot, Emma G.	67 Griswold St., Delaware, O.
Elliott, Virginia M.	Supr. of Music, Barnet, Vt.
Elliott, Walter R.	1235 Harrison St., Noblesville, Ind.
Ellis, Miss Marjorie	4 Fremont St., Westfield, Mass.
Ellis, Mary L.	116 W. 5th St., Flora, Ill.
Ellis, Vivian	Winthrop College, Rock Hill, S. C.
Ellis, Yale H.	672 Idlewild Circle, Birmingham, Ala.
Elsey, Ellis Neece	714 Gare, Lawton, Okla.
Embs, Anton H.	Santa Maria Apartments, 725 Erie St., Oak Park, Illinois
Emerson, Mildred	19 Lombard, Arlington, Mass.
Emery, Genevieve	228 E. Market, York, Pa.
Emery, S. Gordon	Edinboro, Pa.
Emmons, Annie F.	482 Laurel Hall Ave., Cranston, R. I.
Endebrock, Virginia	605 Newton Ave., Milwaukee, Wis.
Endicott, C. H.	209 W. 4th, The Dalles, Ore.
Endsley, Opal M.	Republic, Kans.
Engell, Wm.	2130 Harding, Detroit, Mich.
Engle, Ruth E.	Lebanon Valley College, Annville, Pa.
Enna, Mrs. P. V.	212 S. Van Buren, Green Bay, Wis.
Ennor, Miss Mabel	State Teachers College, Minot, North Dakota
Enscoe, Evelyn	Fair Haven Jr. High, New Haven, Conn.
Entorf, Lucile J.	Amboy, Ill.
Epler, Edith J.	Hatboro, Pa.
Epperson, Emery G.	1069 S. 7th, East, Salt Lake City, Utah.
Eppes, Eva Taylor	State Teachers College, Fredericksburg, Va.
Erickson, Alexander	216 N. Michigan, Prairie du Chien, Wis.
Erskine, Alice H.	138 Westervelt Ave., New Brighton, N. Y.
Ervin, P. G.	Kingwood, W. Va.
Estvad, Remore C.	General Delivery, Midwest, Wyo.
Estyn, Rita	310 N. Pine Ave., Chicago, Ill.
Euren, Signa	311 10th St., N., Morehead, Minn.
Euterpe Club	Greensboro, N. C.
Europe, Mary L.	1008 S St., N. W., Washington, D. C.
*Evans, Mrs. Blanche E. K.	180 Woolper Ave., Cincinnati Ohio
Evans, Eleanor	1245 S. 23rd, Philadelphia, Pa.
Evans, Mrs. Gladys	2831 State St., Milwaukee, Wis.
Evans, Grace E.	500 W. Chelton Ave., Germantown, Pa.
Evans, John	1813 E. Tioga St., Philadelphia, Pa.
Evans, Lillian M.	Bonny Oaks, Chattanooga, Tenn.
Evans, Mack	University of Chicago, Chicago, Ill.
Evans, Mary G.	Collingswood High School, Collingswood, N. J.
Evans, Naomi R.	1310 W. 22nd St., Cedar Falls, Iowa.
Evanson, Jacob A.	Community Music Ass'n, Flint, Mich.
Evarts, Mrs. Marie D.	1400 Bemis St., S. E., Grand Rapids, Mich.
Eveleth, Esther	11 Ashland Ave., River Forest, Ill.
Evenson, Ethel I.	Court House, Fargo, N. Dak.
Everly, Elizabeth	Burns, Kan.
Ewing, Adelaide F.	220 Elgin Ave., Forest Park, Ill.
Ewing, Pearl E.	5530 Arnshy Pl., Cincinnati, O.
Eyer, Harriet A.	201 Quincy, Pueblo, Colo.
Eyler, E. Luanna	123 Hazel Ave., Kittanning, Pa.
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Fleming, Mrs. May Ferris.....	47 S. Manning St., Hillsdale, Mich.
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Harrison, Alice.....	High School, Benton, Wis.
Harrison, Frances.....	Laurel St., Lincoln, N. C.
Harrison, Mrs. Halle.....	Sabina, Ohio
Harrison, Jack.....	315 McIver, Greensboro, N. C.
Harrison, Mabel B.....	State Normal School, Dickinson, N. D.
Hart, F. T.....	201 S. High St., West Chester, Pa.
Hart, Mrs. Maurine Phillips.....	Warsaw, Mo.
Hartenbower, Alvina.....	Mulvane, Kans.
Hartley, James.....	114 E. 16th, New York, N. Y.

Hartman, Helen E.....	250 Third St., Mansfield, Ohio
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Harvey, Reba Ruth.....	Chetopa, Kans.
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Hassler, Lena.....	Box 117, Grand Island, Nebr.
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Hatlestead, Pearl H.....	8 Park Ave., W., Princeton, Ill.
Haubrich, Frank.....	1808 56th St., Kenosha, Wis.
Hauer, Florence L.....	643 Walnut St., Lebanon, Pa.
Haupt, David D. M.....	High School, Upper Darby, Pa.
Hauschildt, Oswald.....	c/o Harold S. Dyer, Winfield, Kans.
Hausknecht, Edward C.....	329 South High St., West Chester, Pa.
Hausman, Ruth.....	353 Wayne, Lansdowne, Pa.
Haven, Dale.....	c/o Ginn & Co., 199 E. Gay St., Columbus, Ohio
Haviland, Earl W.....	Cor. 20th & Norwegian, Pottsville, Pa.
Hawbacker, Margaret.....	Burlington, Kans.
Hawke, Ernest F.....	992 Oakview, Memphis, Tenn.
Hawkey, Helen A.....	102 Spring St., Rochester, N. Y.
Hawkins, Beulah M.....	Olney Springs, Colo.
Hawkinson, Carl W.....	Orchestra-Band, Norfolk, Nebr.
Hawkinson, Mrs. G. L.....	615 Delaware, Bartlesville, Okla.
Hawley, Edward R.....	45 Western Ave., Westfield, Mass.
Hawley, Jessie L.....	6 Crosby St., Brattleboro, Vt.
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Hayden, Villa E.....	8 Reservoir St., Caribou, Maine
Hayes, Elizabeth C.....	629 21st Ave., Maywood, Ill.
Hayes, Ella M.....	130 34th St., Newport News, Va.
Haynes, Gwendolyn.....	National Hotel, Murry, Ky.
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Heaton, Thelma J.....	Sparling Hotel, Great Falls, Mont.
Heck, Jennie B.....	Sanford Jr. High, St. Paul, Minn.
Heck, Mathilda A.....	418 Rice St., St. Paul, Minn.
Hecker, I. C.....	107 N. Ten Broeck St., Scotia, N. Y.
Hecker, Margaret.....	37 Cyr St., Providence, R. I.
Hedrick, Irma.....	51 Elizabeth St., Hammond, Ind.
Hedrick, Mary F.....	Huntingdon Valley, Pa.
Heilman, H. Karl.....	Summit Hill, Pa.
Heim, Leona M.....	3042 Central Ave., Dubuque, Iowa
Heinemann, Marie M.....	329 So. High St., W. Chester, Pa.
Heintzelman, Norman H.....	48 North, Slatington, Pa.
Heise, Flora W.....	611 2nd Ave., E., Ashland, Wis.
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Held, Mrs. Hermis.....	Monroe Center, Ill.
Held, Lillie B.....	1453 Wightman St., Pittsburgh, Pa.

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Henderson, Mrs. Marie.....	209 East Jackson, Iola, Kans.
Henderson, Ruby M.....	Pontiac, Ill.
Henderson, Virginia.....	Wesley Bldg., 17th & Arch, Philadelphia, Pa.
Hendricks, Margaret B.....	135 S. Terry St., Dayton, Ohio
Hendrickson, Mrs.....	440 Barry Ave., Chicago, Ill.
Hendrie, Gertrude.....	502 S. Washington, Denver, Colo.
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Herrick, Helen.....	303 W. Wilson, Hays, Kans.
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Herzog, Otilie.....	4919 Natural Bridge Ave., St. Louis, Mo.
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Hesser, Ernest G.....	Ohio & Meridian Sts., Indianapolis, Ind.
Hewitt, Mrs. F. W.....	Main St., Granville, N. Y.
Heyl, Lucia A.....	1336 Foulkrod, Philadelphia, Pa.
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Hibbs, Margaret J.....	Lebanon, Kans.
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Hiett, Ruth.....	606½ W. Lawrence, Springfield, Ill.
Higbee, Alice.....	Cedar City, Iowa
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Higgs, Artemas.....	122 E. Woodlawn Ave., Fort Wayne, Ind.
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Hill, Gladys L.....	159 Greenfield St., Hartford, Conn.
Hill, Ruth B.....	114 W. Jefferson St., Plymouth, Ind.
Hill, S. Minerva.....	186 Hamilton St., Providence, R. I.
Hillman, Emily Louise.....	Greenville, Mich.
Hiln, Hester E.....	22 Valley Rd., Montclair, N. J.
Hinchliff, Pane.....	Dubois, Idaho
Hindle, Albert.....	822 Cornelia St., Joliet, Ill.
Hine, Gladys.....	268 W. Allegan St., Otsego, Mich.
Hinga, Howard M.....	70 Susquehanna Rd., Brighton, N. Y.
Hinshaw, George D.....	Reubens, Ida.
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Hobbs, Theodosia J.....	1010 Fourth Ave., Council Bluffs, Iowa
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Hodges, Minnie May.....	202½ Washington St., S., Marion, Ind.
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Hoeven, Miss Eleanor.....	Hull, Iowa

Hoey, Emily.....	64 Keene, Providence, R. I.
Hoffman, Mrs. E. F.....	86 Meigs, Rochester, N. Y.
Hoffman, Edith M.....	364 N. Main St., Wilkes Barre, Pa.
Hoffman, Esther.....	2143 Salem Ave., Dayton, Ohio
Hoffman, Mary P.....	Frenchburg, Ky.
Hoffman, Raymond A., Co.....	509 S. Wabash Ave., Chicago, Ill.
Hoffman, Violet.....	Supv. of Music, Sycamore, Ill.
Hoffmann, Sophia.....	209 Goodsell, Evansville, Ind.
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House, Helen.....	Kenmare, N. D.

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Howe, Florence E.....	34 Hudson St., Worcester, Mass.
Howe, Genevieve B.....	18 Mulberry, Savanna, Ill.
Howe, Olive H.....	East Hill, New Hartford, N. Y.
Howell, Anabel Groves.....	1136 Jackson St., Wilmington, Del.
Howell, Lillian.....	9122 Miles Park Ave., Cleveland, Ohio
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Huddle, Mrs. Percie G.....	34 Fort St., Groton, Conn.
Hudson, Adelaide H.....	4421 N. Paulina, Chicago, Ill.
Hudson, Helen E.....	1423 Harrison St., Wilmington, Del.
Hudson, M. Ethel.....	1517 S. Theresa Ave., St. Louis, Mo.
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Hunt, Florence.....	1102 W. Johnson, Stoughton, Wis.
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Hunt, Raymond H.....	204 N. Grove St., Wichita, Kans.

Hunt, Sybil G.....	Manlins Rd., Fayetteville, N. Y.
Hunter, Clarena.....	216 W. Washington, Muncie, Ind.
Hunter, Elsie S.....	Thompson Home, Skillman, N. J.
Hunter, Frances.....	1324 E. Morphy, Ft. Worth, Tex.
Hunter, L. Elizabeth.....	115 E. King, Rhinelander, Wis.
Hunter, Mrs. Mary B.....	1591 Franklin, Ave., Columbus, O.
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Jackson, Katherine.....	Box 372, De Pue, Ill.
Jackson, Lucy.....	Clendenin, W. Va.
Jackson, Mabel.....	Wakeeny, Kans.
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Jacobs, Joseph.....	5846 Race St., Philadelphia, Pa.
Jacobson, Nell R.....	601 Pine St., Burlington, Wis.
Jacocks, Mary H.....	818 St. Andrews St., Tarboro, N. C.
James, Gwethelyn.....	Montfort, Wis.
James, Marie C.....	944 T St., N. W., Washington, D. C.
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Jessen, Mrs. Carl F.....	119 E. Jewell, Salina, Kansas
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Johnson, Clarence A.....	c/o Lyon & Healy, Chicago, Ill.
Johnson, Dagmar F.....	312 E. 4th St., The Dalles, Ore.
Johnson, Earle Adams.....	345 Lincoln St., Denver, Colo.
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Johnson, Marie S.....	4339 N. Hermitage Ave., Chicago, Illinois
Johnson, Marion L.....	210 E. Holston Ave., Johnson City, Tenn.
Johnson, Maude L.....	101 Conley, Thief River Falls, Minn.
Johnson, Myrtle.....	223 First Ave., N. Fargo, N. Dak.
Johnson, Ruth.....	Cable Piano Co., Chicago, Ill.
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Johnson, Thelma.....	Osseo, Wis.
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Jones, Esther.....	N. 110 Adams St., Moscow, Idaho
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Jones, Mrs. Walter.....	Tryon, N. C.

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Julian, Bernice.....		South Haven, Kans.
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Kimball, Mrs. Loreto H.	Walker Hotel, Joliet, Ill.
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King, Denslow	44 Franklin St., Thompsonville, Conn.
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Klatz, Frieda J.	Cedarburg Public Schools, Cedarburg, Wis.
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Klein, Arabelle	Cochrane, Wis.
Klein, W. J.	Supr. of Music, Bloomington, Mich.
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Klinger, Ruth E.	Grand Ave., Tower City, Pa.
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Kohler, Ruth M.....	Tiago Co., Gaines, Pa.
Kohlsaat, Mrs. Caroline.....	Boycemore School, Evanston, Ill.
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Krueger, Miss Viola L.....	Rockford Rd., Charles City, Iowa
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Lawrence, Louise.....	115 W. Main St., Freehold, N. J.
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McGee, Muriel M.....	200 Ashmun, Sault Ste. Marie, Mich.
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McIntire, Verda.....	157 Merriman Ave., Asheville, N. C.
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McKay, Mary.....	322 East Chicago, Elgin, Ill.
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McKinley, S. W.....	607 S. 10th, Rocky Ford, Colo.
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McKinnie, Mrs. Ira L.....	133 S. Douglas Ave., Springfield, Ill.
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McKnight, Robert.....	Bungalow 5, Milton, Ore.
McLeod, Grace.....	303 Center, Dowagiac, Mich.
McMakin, Carree P.....	243 King St., Charleston, S. C.
McManus, Mildred.....	2475 Third Ave., Vancouver, B. C., Canada
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MacNeil, Mrs. Mary.....	819	E. 14th, Chester, Pa.
McNitt, Lois.....		Cullison, Kans.
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Mallory, Margaret Lord.....		Allerton Hotel, Cleveland, Ohio
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Tarry, Isabel.....	Oxford, N. C.
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Taylor, Anne.....	628 W. La Salle, South Bend, Ind.
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Taylor, Lucile.....	McPherson, Kans.
Taylor, M. Louise.....	935 Thompson Ave., Donora, Pa.
Taylor, Margaret E.....	1036 Superior, Oak Park, Ill.
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Taylor, Minnie.....	515 Walnut St., Leavenworth, Kans.
Taylor, Miriam.....	2918 Linden, Knoxville, Tenn.
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Terry, Louise.....	Box 154, Sayville, N. Y.
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Teute, Richard.....	128 E. Henley, Olean, N. Y.
Thayer, Audrey.....	300 Reynolds Terrace, Orange, N. J.
Thayer, Lynn W.....	230 Main St., Oak Harbor, Ohio
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Thomas, Muriel M.....	16 Middle St., Eastport, Me.
Thomas Paul.....	24 Winsor Rd., Asheville, N. C.
Thomason, John.....	1115 E. 3rd, Duluth, Minn.
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Thompson, Effie.....	Little River, Kans.
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Thompson, Marguerite.....	Globe, Ariz.
Thompson, Myrna A.....	602 Laurel, Royal Oak, Mich.
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Unruh, Elva	Pawnee Rock, Kans.
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Urion, Dorothy	Woodstown, N. J.
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Van Hoesen, Carl	524 Rockingham St., Rochester, N. Y.
Van Houten, Charlotte	629 Euclid Ave., Valley City, N. D.
Van Nest, Dorothy	Roselle Park, N. J.
Van Sant, Mrs. Lottie	Northfield Ave., Northfield, N. J.
Van Syckle, Florence	33 N. 6th, Highland Park, N. J.
Van Tassel, Amanda	Henry Snyder Jr. High, Jersey City, N. J.

Van Tassell, Lillian.....	Dreycott Apt., Haverford, Pa.
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Wallace, Mrs. Florence.....	211 W. Normal, Hays, Kans.
Wallace, Florrie.....	11 E. Bank, Winston-Salem, N. C.
Wallace, Helen C.....	5527 25th Ave., N. E., Seattle, Wash.
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Williams, Juanita.....	College Campus, Hays, Kans.
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# INDEX

Abbott, George J. ....	160	Audiographic Music .....	456
A Cappella Choir of Flint, Michigan 124, 322, 325, 523		Austin, Minnie B. ....	13
A Cappella Choir of Flint, Michigan, Program .....	540, 589	Babcock, Ella L. ....	463
A Cappella Choir of Southwestern College, Program .....	351	Bach .....	108, 109
Activities Which Constitute a Balanced Program, Music .....	244	Baker, Dr. Frank .....	488
Adams, Mrs. Crosby .....	59, 85	Baker, Dr. Earl L. ....	592, 593, 627
Adams, P. Eugenia .....	62	Baker .....	593
Adolescent Voices in the High School, The Boys' .....	122	Baker .....	627
Agnew, Jessie Mae .....	14	Balanced Program, A Few Changes That Would Result in a Better .....	237
Aiken, Walter .....	12, 18, 464, 613	Balanced Program for High School Music .....	258
Akers, Warren F. ....	160	Balanced Program for High School Supervisor Who Teaches His Own High School Music .....	262
Alexander, Birdie .....	289	Balanced Program for Junior High Schools .....	255
All-Philadelphia High School Music Festival, Program .....	190	Balanced Program from the Standpoint of the Child .....	248
All-Southern High School Chorus and Orchestra, Program .....	150	Balanced Program in a Metropolitan Senior High School .....	263
All-Southern High School and Orchestra, Statistics .....	151	Balanced Program in Music for High Schools .....	254
All-Southwestern High School Orchestra and Chorus, Program .....	385	Balanced Program, Music Activities Which Constitute a .....	244
Amidon, Fannie C. ....	13, 464, 639	Balanced Musical Program and Its Results in the Community .....	239
Anglo-American Summer Holiday Conference .....	459	Balanced Program of School Music .....	306
Anhalt, Hugo .....	488, 540, 604	Baldwin, Ralph L. ....	160, 164, 228
An Old Challenge Made New .....	521	Band, A Standard Course of Study for High School .....	617
Appleton Junior High School Boys' Chorus, Program .....	627	Band and Orchestra Section, Committee on Instrumental Affairs .....	15
Applied Music, Course in .....	37	Band, Course in .....	35
Applied Music Courses in High School ..	612	Band Programs .....	
Appreciation .....		Asheville High School .....	104
and History, Courses in .....	32	Girard College .....	270
Suggested Material for .....	33	Milwaukee Grade School .....	514
Be Taught, Can Music .....	83	Milwaukee High School .....	540
Broadcasts, Resolutions on .....	641	Pennsauken Junior High .....	190
Courses .....	204	Wichita High School .....	368
Demonstration .....	271	Band, Suggested Material for .....	35
Festival, Competitive .....	314	Bands and Orchestras .....	383
in the Elementary Grades, Methods of Teaching Music .....	445	Barker, Frederick .....	375
in the High School .....	456	Barker, Olive L. ....	628
Materials .....	141	Barnes, Edwin N. C. ....	11, 13, 15, 58
Music .....	224, 233, 330	Barnhart, Mabel .....	289
New Materials for .....	230	Barr, Grace .....	142
Pupil Activity in .....	302	Basic Principles in the Teaching of Rhythm ..	529
Radio as a Factor in the Development of Music .....	300	Basic Principles of All Forms of Art, Shown Through Music Materials .....	586
The Meaning of .....	85	Beach, Frank A. ....	12, 16, 385
Approach to Music, The Melodic .....	377	Beach, Mrs. H. H. A. ....	87
Armitage, M. Teresa .....	16, 140	Beauty in Music .....	404
Arnecke, Arthur H. ....	627	Beauty Through Art, Literature and Music, Recognition of .....	628
Art for the Child .....	69	Beattie, John W. 12, 351, 388, 549, 600, 639	
Art in Life and Music .....	68	Beck, Mrs. Anne Landsbury 11, 395, 452, 459	
Art, Shown Through Music Materials, Basic Principles of All Forms of .....	586	Beginning Music Reading in the Primary Grades .....	397
Arterburn, Janette .....	13, 59, 79, 155	Behr String Quartet, The Carl .....	96
Artisan and Artist .....	96	Bennett, Minerva .....	271
Artist, Artisan and .....	96	Bergen, Alfred Hiles .....	506, 540, 627
Asheville High School .....		Better Relations of Educational Objectives Through Better Teaching in Music ..	205
Band, Program .....	104	Beury, Dr. Charles .....	172
Glee Club, Program .....	61	Bevitt, Mrs. Zay Rector .....	434
Orchestra, Program .....	104	Biddle, Frank E. ....	58, 61
Asheville Junior High School Orchestra, Program .....	130	Bickling, Ada .....	12, 16, 464, 470, 638
Atlanta High School Orchestra, Program ..	128	Birchard, C. C. ....	174
Attitude of Colleges Toward Music .....	46	Birge, E. B. ....	12, 351, 464, 580
Audience to Various Types of Music, Reaction .....	476	Blake, Dorothy Gaynor .....	140
		Bobst, Dorothy .....	191

Bogan, William J. ....	37	Chorus and Orchestra Program, All-Philadelphia .....	191
Book Shelves, Committee on .....	15	Chorus, Courses in .....	33
Boston Public Schools, Piano Classes in the .....	268	Chorus Programs .....	
Bosun, Nils .....	639	Appleton Junior High Boys .....	627
Boucher, Mrs. Helen Coy .....	395, 397, 459	Cass Township Boys .....	184
Bouregard, Carolyn B. ....	65	Junior High School .....	191
Boyle, Gratia .....	297	Milwaukee Grade Festival .....	514
Boys' Adolescent Voices in the Junior High School .....	122	Milwaukee High School .....	540
Boys' Choir, Program .....	314	Milwaukee Sixth Grade .....	540
Boys' Glee Club .....	415	North Central College .....	638
Bowen, George Oscar .....		Philadelphia High School Girls .....	191
11, 12, 15, 17, 289, 320, 377		Philadelphia High School Mixed .....	191
Breach, Elizabeth V. ....	281	Southern High School .....	150
Breach, William .....		Southwestern High School .....	385
11, 13, 16, 58, 59, 61, 69, 76, 155		Stillman Kelley .....	488
Briggs, Mrs. C. H. ....	290, 320	Western State Teachers College .....	635
British-American Field Day .....	174	Whitefish Bay Grades .....	584
Broadcast, Radio .....	628	Wichita Junior High School .....	351
Broadcasts, Resolutions on Appreciation ..	641	Christiansen, Dr. F. Melius .....	96, 97
Brooker, W. L. ....	58	Clark, Mrs. Frances Elliott .....	
Broome, Dr. Edwin C. ....	161, 170	60, 142, 160, 173, 174, 271, 276, 281, 306, 470, 547	
Brown, Albert Edmund .....	160	Class Instruction in High School .....	120
Browne, Dr. J. Lewis .....	638	Class Piano, Demonstration of .....	384
Brown, Ruth Evelyn .....	289, 290	Class Piano in Chicago Schools .....	38
Brown, Wade R. ....	59, 78	Classes, Instrumental Music Instruction ..	575
Bryant, Laura .....	15, 17, 140, 239	Claxton, Dr. P. P. ....	435
Buncombe County Schools, Program by ..	144	Clayman, Sylvia B. ....	289
Burkhard, J. Luella .....	11, 289, 388	Clinic, Conducting .....	528
Burnham, Charles .....	60	Clinic, Vocal .....	572
Busch, Gerald F. ....	514	Clonover, Henry .....	192, 205, 208
Business Meetings .....		Coates, Albert .....	457
Eastern Conference .....	280	Coffin, Mrs. Leonore .....	15, 228
North Central Conference .....	638	Coleman, Mary .....	96
Northwest Conference .....	458	Coleman, Satis M. ....	492
Southern Conference .....	155	College and Conservatory Preparatory Courses .....	40
Southwestern Conference .....	388	College and Conservatory Section, Southern Conference .....	76
Butterfield, Walter .....	160, 254, 255	College Entrance Credits, Is Music Accepted for .....	47
Butz, Elsie .....	191	College Entrance Requirements in the South .....	77
Calendar of Meetings .....	10	College Credits, Types of Music Accepted for .....	48
Campbell, Olive D. ....	179	College Courses in Music .....	49
Canfield, Susan T. ....	15	College Preparatory Classes, Is Music an Appropriate and Worthy Subject for Inclusion in .....	37
Can Music Appreciation Be Taught? ....	83	College Training Requirements .....	24
Cantatas .....		College Viewpoint, Music Credits from a Colleges and Universities of the Southern States, Music Credits in the .....	130
Dryad's Kisses .....	280, 540	Colleges Toward Music, Attitude of .....	46
Hiawatha's Wedding Feast .....	540	Combs, Mrs. Esther B. ....	13
Land of Our Hearts .....	191	Committees, National Conference .....	
Carey, Bruce A. ....	160, 163, 271	Book Shelves .....	15
Carlsen, Myrl .....	529	Concert Courses in the Schools .....	16
Carson, Cleva .....	579	Conference Business Management .....	15
Carter, Russell .....	162	Instrumental Affairs .....	15
Cass Township Consolidated School, Boys' Chorus .....	184	Music Appreciation .....	16
Castor, Edward .....	635	Music Contests .....	16
Cathey, John A. ....	60	National Conservatory Movement .....	16
Catron, Mrs. Frances Smith .....	388	National Music Week .....	16
Certification of Pennsylvania Teachers ..	194	Radio Concerts .....	16
Certification of Teachers and Supervisors of Public School Music, State .....	18	Singing .....	17
Challenge Made New, An Old .....	521	Sphere of Influence .....	16
Chambers, Will Grant .....	40	Vocal Affairs .....	16
Changes That Would Result in a Better Balanced Program .....	237	Committee on Instrumental Affairs .....	122, 617
Charlton, Mrs. Lillian Lose .....	469	Committee on Vocal Affairs .....	16, 122
Chicago Symphony Orchestra .....	464	Community, A Balanced Musical Program and Its Results in the .....	239
Child, Art in Life and Musical Art for the Child, Equalization of Opportunity for the American .....	69	Concerts, Children's .....	621
Child, The Well Balanced Program from the Standpoint of the .....	248	Concert Courses in the Schools, Committee on .....	16
Children Sing, Let All the .....	177	Condon, Randall J. ....	160, 165, 211
Children's Concerts .....	621	Condon .....	165
Choir, Lincoln High School, Program ..	514	Condon .....	211
Choral Art Society of Philadelphia ..	215, 281		
Choral Music, Courses in .....	33		
Choral Music, Songs and .....	139, 215, 320, 527		

- Conducting Clinic ..... 528  
 Conference Business Management, Committee on ..... 15  
 Conklin, F. Colwell ..... 161, 281  
 Conservatory Section, Report of the Meetings of the College and ..... 76  
 Constitution and By-Laws  
   Eastern Conference ..... 282  
   National Conference ..... 5  
   North Central Conference ..... 643  
   Northwest Conference ..... 460  
   Southern Conference ..... 158  
   Southwestern Conference ..... 390  
 Contents, Table of ..... 4  
 Contests, Varying Practices in ..... 18  
 Contributions of Electricity to Modern Education ..... 541  
 Conway, Mary M. .... 289  
 Cooke, James Francis ..... 67, 228, 276  
 Cooley, R. L. .... 526  
 Cooper, W. F. .... 514  
 Correlation of Music With All Forms of Art ..... 586  
 Correlation of Music With Literature, History, Geography and Nature Study ..... 584  
 Cotton, Mrs. Marian ..... 639, 640, 642  
 Courbain, Charles M. .... 215, 281  
 County Institute, Suggested Outline for Music Work in the Rural Section of a Course of Study for High School Band, A Standard ..... 617  
 Course of Study, High School ..... 613  
 Course of Study in Music for One-Room Rural School ..... 333  
 Courses, Dictation ..... 202  
   Ear Training ..... 202  
   In Music ..... 199  
   In Music, High School Credit ..... 30  
   Harmony ..... 202  
   History and Appreciation ..... 204  
   Methods ..... 203  
   Required of Grade Teachers in Rural Schools ..... 555  
   Sight Reading ..... 201  
   Violin Class ..... 204  
 Courses, Violin Class ..... 204  
 Creative Education in Music ..... 271  
 Creative in Music, Phases of the ..... 99  
 Credit Courses in Music, High School ..... 30  
 Credits for Music Study, Study of Current College Practices in ..... 46  
 Credits from a College Viewpoint, Music ..... 130  
 Credits, High School Music ..... 138  
 Credits in Colleges and Universities of the Southern States, Music ..... 134  
 Credits in High Schools, Present Status of Criteria for Selecting Songs for the Primary Grades ..... 579  
 Cuddeback, Julia ..... 59, 78, 155  
 Cullum, Albert ..... 160  
 Cultivation of Discrimination ..... 363  
 Current Practices in Music Supervision ..... 564  
 Curriculum, Music in Pennsylvania ..... 198  
 Curriculum, The Place of Instrumental Music in the ..... 68  
 Curriculum, The Placing of Music in the School ..... 37  
 Curtis, Helen ..... 15  
 Cuts, Charles R. .... 11, 395  
  
 Dalcroze Eurhythmics ..... 489, 531, 536  
 Damon, Inez Field ..... 16  
 Damrosch  
   84, 88, 90, 91, 143, 144, 293, 301, 302, 425, 543, 628, 641  
   ..... 61, 150  
 Dann, Arthur ..... 12, 16, 140  
 Dann, Hollis ..... 162, 191, 271  
 Davis, F. Edna ..... 11, 16  
 Davis, Howard Clarke ..... 160  
 Davis, Mark A. .... 160  
 Degrees for Which Music May Be Offered ..... 49  
 Demonstration of Class Piano ..... 384  
 Demonstration of the Possibilities of the Harmonica in Public Schools ..... 384  
 Demonstration of the Visual Method of Class Voice Instruction ..... 336  
 Demonstration Program ..... 270  
 Demonstration Program, Betty Lou Kennedy ..... 431  
 Department of Superintendents, N. E. A., Resolutions ..... 37  
 Development of Beautiful Singing in Public Schools ..... 359  
 Dew, Evelyn M. .... 13  
 Dickerson, C. Louise ..... 258  
 Dickinson, John W. .... 396, 400  
 Dictation, Vocal ..... 125  
 Dictation Courses ..... 202  
 Discrimination, The Cultivation of ..... 363  
 Discussion Group on Music Education ..... 37  
   Resolutions ..... 57  
 Dixon, Mrs. Ann ..... 13, 639, 640  
 Dorwood, E. Marion ..... 160  
 Driver, Dr. Lee ..... 180, 184  
 Dunbar, Paul Lawrence ..... 190  
 Dunham, Franklin ..... 59, 83, 143, 224, 332  
 Durheim, Ruth ..... 396  
 Dyer, Harold S. .... 351, 388  
 Dykema, Peter W. .... 12, 15, 16, 18, 46, 160  
  
 Earhart, Dr. Will  
   12, 16, 37, 58, 61, 65, 69, 83, 139, 140, 150, 228, 244, 601  
 Ear Training ..... 202  
 Easley, Joan ..... 280  
 Eastern Conference  
   Business Meeting ..... 280  
   Constitution and By-Laws ..... 282  
   Officers, 1927-29 ..... 160  
   Officers, 1929-31 ..... 161  
   Standing Committees ..... 160  
   Treasurer's Report ..... 280  
 Eckman, Elsie M. .... 233  
 Education in Music, Creative ..... 271  
 Educational Values in Music ..... 41  
 Electricity to Modern Education, Contributions of ..... 541  
 Elementary Music Theory in the Ninth Grade ..... 419  
 Embs, Anton H. .... 470, 604, 609, 638, 639  
 Emes, George E. .... 280  
 Emotional Reactions to Music, Recording ..... 635  
 Engel, Carl ..... 225, 367  
 English Singers ..... 125  
 Ensemble  
   Harp ..... 540  
   Philadelphia Musical Fund ..... 214  
   Playing, Course in ..... 36  
   Reed and Wind ..... 539  
   Singing ..... 273  
   Singing in High School ..... 362  
   String ..... 539  
 Epperson, Emory G. .... 14  
 Equalization of Opportunity for the American Child ..... 514  
 Erb, J. Lawrence ..... 225  
 Erickson, Mrs. Sally ..... 13  
 Erickson, Wilbur ..... 529  
 Evans, Mrs. Blanche E. K. .... 612  
 Evans, Gladys ..... 514  
 Evans, Grace E. .... 191  
 Evanson, Jacob A. .... 17, 540, 589  
 Exhibitors, List of ..... 649  
 Extent and Content of Music Courses Required of Grade Teachers Preparing to Teach in Rural and Village Schools ..... 555



Farley, Madeline .....	13	Gulley, Mrs. Frank .....	60, 144
Farnsworth, Dr. Charles H. 229, 404, 423, 457		Gymnastique Pulmonaire, La .....	572
Faulkner, Anne Shaw .....	142		
Fay, Jay W. ....	248	Hagar, Mrs. Emily Stokes .....	163, 280
Fenwick, Roy .....	13	Hahnel, Eugene .....	289, 326, 388, 607
Ferguson, H. O. ....	464, 642	Hale, Florence M. ....	177
Festival .....		Hall, Helen .....	415, 459
All-Philadelphia High School Music ..	190	Hall, Minerva C. ....	13, 15
Music Appreciation .....	314	Hanna, Edward .....	431
School Music .....	351, 352	Harding, A. A. ....	15
Field Day, The British-American .....	174	Hardy, T. Maskell .....	116
Findlay, Francis .....	160	Harmonica Band, Demonstration .....	384
Findley, Joseph A. ....	395	Harmony .....	
Finney, Marie .....	142, 586	Course in .....	33
FitzGerald, Mary H. ....	190	Courses .....	202
Flannigan, Florence .....	466, 584	Diagram, Piano Playing by .....	434
Foresman, Robert .....	140	In the High School .....	609
Francis J. Henry .....	14, 59, 155	In the High Schools, Modern .....	293
Freeburg, Roy E. ....	395, 419, 459, 460	Harp, E. L. ....	289
Frey, George O. ....	160, 270	Harper, Mrs. William Allen .....	60
Fryberger, Agnes Moore .....	142, 604, 641	Harpisichordist, Richards, Lewis .....	621
Fullerton, C. A. ....	12, 18, 332	Harris, Lee .....	188
Future of Radio in Education .....	90	Hawes, Maud N. ....	253
		Hayes, Ella M. ....	14, 58
Gannon, Rose Lutiger .....	638	Haywood, Frederick H. ....	59, 120
Garbett, Arthur .....	427	Heath, Alice .....	15
Garden, Mary .....	477	Heaton, Thelma .....	459
Garland, Agnes G. ....	14, 160	Henry, Marie L. ....	190, 191
Garnett, Maude .....	449, 549	Henson, Ethel .....	397
Gartlan, George .....		Hervey, Mrs. J. A. ....	466
11, 12, 15, 16, 18, 83, 140, 215, 486, 600		Hesser, Ernest G. ....	11, 16, 638
Gaynor, Jennie .....	140	Heyl, Lucia A. ....	191
Gebhart, D. R. ....	59, 81	Hibbard, Ruth .....	59, 77
Gehring, Kathleen .....	431	High School .....	
Gehrken, Karl W. ....		A Balanced Music Program in a Metro-	
12, 15, 16, 140, 259, 422, 528, 638, 640		politan Senior .....	263
Gerrish, Olive .....	13	Applied Music Courses in .....	612
Gerson, Robert A. ....	191	Choral Organization, Wichita .....	297
Gibb, Charles .....	116	Course of Study .....	613
Gibson, Thomas L. ....	13, 58, 60, 76	Credit Courses in Music .....	30
Giddings, T. P. 12, 15, 59, 96, 140, 169, 228		Elementary Music Theory in the .....	419
Girard College .....		Girls' Chorus, All-Philadelphia .....	191
Band .....	270	Harmony in the .....	293, 609
Junior Hundred .....	271	Music Appreciation .....	456, 604
Gleason, Elizabeth .....	13	Music Credits .....	138
Glee Club .....		Music Festival, All-Philadelphia .....	190
Academy High School Girls .....	271	Music from the Standpoint of the .....	
Boys .....	415	Supervisor .....	258, 263
Lewis and Clark High School .....	404	Orchestra, All-Philadelphia Senior .....	191
Philadelphia Normal School .....	280	Training and Conservation of Voices .....	
Temple University Women's .....	271	in the .....	593
University of North Carolina .....	74	Voice Culture in the .....	120, 400
Wichita Chamber of Commerce .....	292	Well-Balanced Program for .....	254
Glenn, Mabelle .....		Hirst, Alice H. ....	639
11, 12, 140, 226, 228, 271, 289, 359, 388, 621		Hiscox, Ethel .....	142
Glockzin, A. A. ....	13	History and Appreciation, Suggested Material for .....	33
Goldthwaite, George T. ....	160, 161	Hitchner, Wilbert .....	190
Gordon, Edgar B. ....	12, 466, 575, 599, 638	Holl, Helen R. ....	61
Gould, Edwin M. ....	59, 104	Holman, Grace E. P. ....	11, 395, 459
Gould, Herbert .....	621	Holmes, Ralph .....	459
Grade School Teacher in Training and in Service, The Musical Education of the .....	552	Hood, Marguerite V. ....	13, 395, 449, 459
Grade School Teacher, The Musical Education of .....	549	Horn, Dr. Ernest .....	579
Grade Teachers Preparing To Teach in Rural and Village Schools, Extent and Content of Music Courses Required of .....	555	Horowitz, Vladimir .....	477
Grade Teacher to the Music Supervisor, Some Suggestions from a .....	562	Hosmer, Elmer S. ....	13
Graft, Mrs. Maude De Gan .....	61	Howard, John .....	466
Grant, Mrs. Dawn C. ....	13	Howard, Robert M. ....	160
Grant, Richard W. ....	281	Howatt, Mrs. Alice L. ....	395, 459
Griswold, Wesley .....	75	Howell, Mrs. Anabel Groves .....	13, 161, 281
Grolle, John .....	271	How Four Room Piano Classes of Fifty People Are Conducted in the Boston Public Schools .....	268
Grundy, Elmer .....	540	How To Secure Power in the Voice of the Child and the Youth Without Sacrificing Beauty of the Tone .....	113
		Hoyt, Sarah .....	289
		Hughes, Mrs. Bertha D. ....	162
		Humberger, Gaylor B. ....	13, 639, 640
		Hunt, Raymond H. ....	289, 314, 335, 368

- Inskip, Alice ..... 11, 16, 465, 638, 639, 640  
 Instrumental  
   Affairs, Committee on ..... 15  
   Instruction in the Schools, Invoicing 368  
   Music, Courses in ..... 34  
     Classes ..... 575  
     In the Curriculum, Place of ..... 68  
     Instruments and ..... 219, 326, 494  
     Recent Publications ..... 221  
     Program, The Next Step in the ..... 575  
     Tuning of Our ..... 599  
 Instruments and Instrumental Music ..... 219, 326, 494  
 Intermediate Grades, Music Material for 581  
 Introducing Music to the Upper Grade Pupils ..... 399  
 Introspection, Retrospection and ..... 470  
 Invoicing Instrumental Instruction in the Public Schools ..... 368  
 Is Music an Appropriate and Worthy Subject For Inclusion in College Preparatory Classes ..... 37  
 Jefferson, Thomas ..... 166  
 Johannsen, Anna ..... 514, 539, 540  
 Johnson, Claude E. .... 117  
 Johnstone, Arthur E. .... 140  
 Jones, J. Griffith ..... 17  
 Jones, Dr. Thomas Lloyd ..... 599  
 Jones ..... 459  
 Junior High School  
   Boys ..... 361  
   Boys' Chorus, Appleton ..... 627  
   Chorus, Wichita ..... 351  
   Choruses ..... 191  
   Music ..... 412, 590  
   Orchestra, All-Philadelphia ..... 190  
   Program ..... 255  
 Kazze, Lewis ..... 191  
 Kedroff Male Quartet ..... 290  
 Keith, Alice 16, 59, 60, 90, 141, 226, 300, 425  
 Keller, Edith ..... 465, 555, 639, 640  
 Kelley, Mrs. Edgar Stillman ..... 465  
 Kelley, Kenneth G. .... 13, 281  
 Kendel, John C. .... 13, 289, 293  
 Kenley, Paul J. .... 244  
 Kennedy, Betty Lou ..... 431  
 Kerr, Margretta ..... 628  
 Kessler, Frances ..... 15  
 Kilby, Lemuel ..... 292  
 Kinscella, Hazel Gertrude ..... 59, 104, 143, 184, 226  
 Kitts, Leta ..... 13  
 Knightly, Marion ..... 13, 161, 281  
 Knapp, G. E. .... 289  
 Knapp, Rudolph ..... 638  
 Koch, William ..... 290  
 Krantz, Selma ..... 155  
 Krause, Elizabeth ..... 96  
 Krause, Helen Colley ..... 58, 60, 139  
 Kriesler, Fritz ..... 477  
 Krone, Max T. .... 15, 466  
 Kutschinski, Christine D. .... 155  
 Kwalwasser, Jacob ..... 237  
 La Gymnastique Pulmonaire ..... 572  
 Lampert, Carl ..... 76  
 Landis, Milford ..... 289, 368, 389, 390  
 La Prade, Ernest ..... 143, 228  
 Larson, E. P. T. .... 58, 155  
 Laundry G. Paul ..... 176  
 Lea, Margaret ..... 191  
 Lee, Dr. William Porter ..... 161  
 Leighton, Neuman ..... 13  
 Let All the Children Sing ..... 177  
 Leuch, Lydia ..... 514  
 Lewis, Mildred S. .... 59, 78, 155  
 Lewis and Clark High School Glee Club and Orchestra ..... 404  
 Lieurance, T. .... 290  
 Limited Two-Year Course for Teachers of Music in Elementary Schools ..... 29  
 Lincoln High School Choir ..... 514  
 Lind, Jennie ..... 87, 95  
 Lindsay, George L. .... 160, 164, 191, 281  
 Listening Lesson, Pupil Activity in the .. 302  
 Literature, The Study of Music ..... 274  
 Lockhead, Alva C. .... 14, 289  
 Lockhart, Lee M. .... 15  
 Loomis, Harvey Worthington ..... 140  
 Lowden, Lydia ..... 176  
 Lowry, Margaret ..... 16, 302  
 Lutton, C. E. .... 639  
 Luvass, M. J. .... 271  
 Lynch, Lucy G. .... 59, 82  
 Lyric Male Chorus, Program ..... 627  
 McBride, Helen ..... 13, 155  
 McClure, Letha L. .... 11, 395, 458  
 McCoard, Charles N. .... 459  
 McConathy, Osborne ... 15, 16, 140, 446, 604  
 McFee, A. Vernon ..... 465, 638  
 McGowan, Beatrice ..... 140  
 McKay, George F. .... 432  
 McKee, Edna ..... 395, 450, 459  
 MacKenzie, Sir Alexander ..... 175  
 MacKenzie, Duncan ..... 60, 122  
 McManus, Mildred ..... 13  
 Mackie, Hon. A. .... 161  
 Maddy, Joseph E. .... 11, 15, 58, 61, 68, 150, 169, 289, 385, 464, 547, 604  
 Mahon, Judith ..... 13, 395, 459  
 Maier, Guy ..... 15  
 Manchester, Arthur L. .... 60, 125  
 Martell, Leslie A. .... 58, 155  
 Martin, R. J. .... 60, 128  
 Mason, Daniel Gregory ..... 226  
 Mason, Lowell ..... 206, 320, 474  
 Materials for  
   Appreciation and History ..... 33  
   Appreciation Festivals ..... 35  
   High School Boys' Glee Clubs ..... 505  
   High School Girls' Glee Clubs ..... 505  
   Intermediate Grades ..... 581  
   Mixed Chorus ..... 504  
   Music Appreciation ..... 230  
   Orchestra ..... 34  
 Materials in the Study of Literature, History, Geography and Nature Study, Use of Music ..... 584  
 Materials That Assist in Realizing the Objectives of Music Study ..... 577  
 Mathews, Dean Shaler ..... 624  
 Mattern, David E. .... 15, 599, 639, 640  
 Matthews, H. Alexander ..... 215, 281  
 Matthews, Arthur P. .... 424  
 Maybee, Harper C. .... 635  
 Mayberry, L. W. .... 292  
 Mayfair, William C. .... 59, 60, 76, 79, 155  
 Meaning of Appreciation ..... 85  
 Melodic Approach to Music ..... 377  
 Membership List ..... 653  
 Membership, National Conference, Statistics 62  
 Methods Courses ..... 203  
 Methods of Teaching Music Appreciation in the Elementary Grades ..... 445  
 Meyer, Pauline ..... 160, 161, 281  
 Meyer, Irene ..... 384  
 Miessner, Otto ..... 12, 15, 16, 18, 140, 377, 540, 639  
 Miller, Charles H. .... 174  
 Miller, Ethel ..... 459  
 Milligan, Harold V. .... 60, 128  
 Milne, A. Forbes ..... 226  
 Minimum Essentials for Voice Culture .. 117

Milwaukee School Groups, Program by	488, 514, 526, 539, 540
Modern Education as Related to Music	
Education, A Viewpoint of	99
Modern Harmony in High Schools	293
Mohler, Louis B.	16, 59, 99, 142, 225, 446
Monahan, Clementine	155
Morals, Music and	624
More, Grace Van Dyke	11, 16, 155
Morehead, Fareeda	293
Morgan, Russell V.	12, 15, 220, 494, 639
Morris, George E.	556
Mueller, Harry E.	59, 82
Muldowney, Mary H.	184, 186
Munz, Mieczslaw	58, 74
Murphey, Catherine E.	191
Mursell, Dr. James L.	529, 590
Musical Appreciation in the High School	456
Musical Art for the Child, Art in Life and	69
Musical Conditions Abroad	276
Musical Courier	328
Musical Education of the Grade School	
Teacher, in Training and in Service	549
Musical Education of the Grade School	
Teacher in Training and in Service	552
Music Activities Which Constitute a Balanced Program, Evaluation and Apportionment	244
Music—A Fad or a Fundamental	292
Music and Morals	624
Music, A Personality Factor	621
Music Appreciation	224, 233, 330
Committee on	15
Competitive Festival	314
Demonstration	271
For Senior High School	604
In Elementary Grades	445
Material	141
Pupil Activity in	302
Radio as a Factor in	300
Music, Beauty in	404
Music Contests Committee	16
Music Credits	
From a College Viewpoint	130
In the Colleges and Universities of the Southern States	134
Music in	
Junior High School	590
Milwaukee Vocational Schools	526
One-Room Rural Schools	332
Schools, The Objectives of	488
Music Material for the Intermediate Grades	581
Music Materials That Assist in Realizing the Objectives of Music Study	577
Music, The Melodic Approach to	377
Music, The Superintendent's View of	165
Music Teaching in the Rural Schools	148
Music, The University View of	172
National Bureau for the Advancement of Music	18, 47, 134, 575, 617
National Conference	
Constitution and By-Laws	5
Officers	11
Standing Committees	15
Statistics on Membership	62
Treasurer's Report	648
National Conservatory Movement Committee	16
National Federation of Music Clubs	466
National High School Chorus	88, 124, 523
National High School Orchestra	
	88, 169, 211, 523, 547, 575
National High School Orchestra Camp	
	523, 547
National Music League	129
National Music Week Committee	16
National Research Council of Music Education	12, 18, 155, 239, 420, 458, 577, 618
Negro Folk Songs, Program	514
Newberry, Florence	459
Newenham, Mrs. Frances Dickey	14, 16, 395, 399, 459
Newer Practices and Tendencies in Music Education	18
Newmeyer, Forrest R.	191
New Preparation for the Music Teacher	192
Newton, E. W.	228
Next Step in the Instrumental Program	575
Nickolson, Sidney	122
Nordica, Lillian	95
Normal School, Training of the Grade School Teacher in the	549
North Central Association of Secondary Schools and Colleges	18, 30
North Central College Chorus, Program	638
North Central Conference	
Business Meeting	638
Constitution and By-Laws	643
Officers	464, 640
Program	464
Treasurer's Report	642
North Central High School, Spokane, Program	431
Northwest Conference	
Business Meeting	458
Constitution and By-Laws	460
Officers	395
Program	395
Treasurer's Report	460
Northwest High School Orchestra, Program	436
Norton, William W.	464, 465, 639
Oratorios	115
Objectives	
Better Relations of Educational	205
General Education	31
In Music Study, Materials That Assist	577
Of Music in the Schools	488
Officers	
Eastern Conference	160, 161
National Conference	11
North Central Conference	?
Northwest Conference	395
Southern Conference	58, ?
Southwestern Conference	289, 388
Old Challenge Made New	521
Oltz, Carle	490
Opportunity for the American Child, Equalization of	514
Orchestra and Band Section, Committee on Instrumental Affairs	15
Orchestra Camp, National High School	547
Orchestra, Course in	34
Orchestra Programs	
Grade School	409, 514
High School	
	104, 128, 191, 314, 335, 404, 540
Junior High	130, 190
Northwest High School	436
Settlement Music School	271
Southern High School	150
Southwestern High School	385
Symphony, Chicago	464
Teachers College	488, 540
Vocational School	176
Young People's of Milwaukee	638
Orchestra, Statistics, Southwestern High School	385
Orchestra, Suggested Material for	34
Orchestra, The Outlook for the School	432
Orchestra, Toy Symphony	270
Orchestras, School Bands and	383
O'Reilly, Josephine	562
Organ Recital Programs	150, 320

- Osborn, R. Lee ..... 16, 17, 464, 638  
 Osgood-Moore, Emma ..... 540  
 Oumiroff, Bozea ..... 572  
 Outlook for the School Orchestra ..... 432
- Parmelee, Mrs. Don P. .... 289  
 Parrott, Hattie S. .... 61, 145  
 Past and Future of Public School Music in  
 the South ..... 61  
 Patterson, Alice ..... 191  
 Peacock, C. A. .... 289  
 Pennsauken Junior High School Band ..... 190  
 Percival, Frank E. 11, 464, 639, 640, 642, 648, 99  
 Phases of Creative in Music ..... 214  
 Philadelphia Musical Fund Ensemble ..... 280  
 Philadelphia Normal School Glee Club ..... 506  
 Phonetics in Singing ..... 38  
 Piano, Class Work in Chicago Schools ..... 268  
 Piano Classes in the Boston Schools ..... 104  
 Ten Years of ..... 384  
 Piano, Demonstration of Class ..... 486  
 Piano in the Class Room ..... 434  
 Piano Playing by Harmony Diagrams ..... 15  
 Piano Section, Committee on Instrumental  
 Affairs ..... 160  
 Pierce, Grace G. .... 11, 160, 161, 163, 164, 173, 181, 280, 281, 181  
 Pitcher, Elbridge S. .... 68  
 Pitcher, Mrs. E. S. .... 37  
 Place of Instrumental Music in the Curriculum ..... 225  
 Placing of Music in the School Curriculum ..... 564  
 Pochon, Alfredo ..... 192  
 Practices in Music Supervision, Some Current ..... 196  
 Preparation for the Music Teacher ..... 196  
 Preparation of Teachers and Supervisors, Curricula for ..... 77  
 Present Status of Music Credits in High Schools and of College Entrance Requirements ..... 277  
 Presser, Theodore ..... 11, 160, 161, 281  
 Price, James D. .... 459  
 Price, Mrs. T. A. .... 397  
 Primary Grades, Beginning Music Reading in the ..... 579  
 Criteria for Selecting Songs for the ..... 529  
 Principles in the Teaching of Rhythm, Some Basic ..... 437  
 Prognosis of Sight Singing Ability ..... Programs  
 A Cappella Choir of Flint, Michigan ..... 540, 589  
 A Cappella Choir of Southwestern College ..... 351  
 Appleton Junior High School Boys' Chorus ..... 627  
 Asheville High School Glee Club ..... 61  
 Asheville High School Orchestra and Band ..... 104  
 Asheville Junior High School Orchestra ..... 130  
 Atlanta Boys' High School Orchestra ..... 128  
 Behr String Quartet, The Carl ..... 74  
 Cass Township Consolidated Schools Boys' Chorus ..... 184  
 Choral Arts Society of Philadelphia ..... 215  
 Combined Glee Clubs of Asheville High School ..... 61  
 Demonstration ..... 270  
 Fifth and Sixth Grade Boys' Choir ..... 314  
 Girls' from North Central High School ..... 431  
 Spokane ..... 621  
 Gould, Herbert ..... 584  
 Grade Chorus of Whitefish Bay, Wisconsin ..... 397  
 Henson, Ethel ..... 404  
 Lewis and Clark High School Glee Club and Orchestra ..... 514
- Lincoln High School Choir of Evansville, Indiana ..... 627  
 Lyric Male Chorus ..... 514  
 Milwaukee Grade School Groups ..... 540  
 Milwaukee High School Groups ..... 539  
 Milwaukee School Teachers College Orchestra and Chorus ..... 488  
 Munz, Mieczyslaw ..... 74  
 North Central College Chorus ..... 638  
 North Central High School Orchestra ..... 436  
 Northwest High School Band ..... 190  
 Pennsauken Junior High School Band ..... 190  
 Philadelphia High School Music Festival ..... 190  
 Philadelphia Musical Fund Ensemble ..... 214  
 Philadelphia Normal School Glee Club ..... 280  
 Radio ..... 628  
 Ranson, Edward ..... 205  
 Richards, Lewis ..... 621  
 St. Cecilia's of I. S. T. C. .... 628  
 St. Cecilia's of Tulsa, Okla. .... 377  
 Schools of Buncombe County, North Carolina ..... 144  
 Semi-Chorus of State Teachers College, St. Cloud, Minn. .... 529  
 Southern High School Chorus and Orchestra ..... 150  
 Southwestern High School Orchestra and Chorus ..... 385  
 Spokane All City Grade School Orchestra ..... 400  
 University of North Carolina Glee Club ..... 74  
 Western State Teachers College Choir of Kalamazoo, Mich. .... 635  
 Westlampter Vocational School Orchestra ..... 176  
 Wichita Chamber of Commerce Glee Club ..... 292  
 Wichita High School Band ..... 368  
 Wichita High School Choral Organizations ..... 297  
 Wichita High School Orchestra ..... 331  
 Wichita Junior High School Chorus ..... 351  
 Provisional Three-Year Course Leading to Certification for Teachers and Supervisors of Music in Elementary Schools and High Schools ..... 21  
 Public School Music in the South, The Past and Future of ..... 61  
 Pupil Activity in the Listening Lesson ..... 302  
 Pupin, Michael ..... 21.
- Quantz, E. W. Goethe ..... 14, 635  
 Quinn, Eleanor ..... 280
- Radio  
 As a Factor in the Development of Music Appreciation ..... 30  
 Broadcast, The Standard School ..... 42  
 Concerts, Committee on ..... 1  
 In Education, The Future of ..... 9  
 In Music Education ..... 42  
 In Rural School Education ..... 56  
 In the Pacific Coast States ..... 42  
 Program ..... 62  
 Rafferty, Sadie ..... 11, 13, 15, 63  
 Ramos, Mrs. Petrona ..... 1  
 Ranson, Edward ..... 205, 28  
 Rasque, Cathryn ..... 58  
 Reaction of the Audience to Various Types of Music ..... 47  
 Reading in the Primary Grades, Beginning Music ..... 39  
 Rehmann, Victor L. F. .... 11, 12, 15, 16, 160, 219, 225, 60  
 Recognition of Beauty Through Art, Literature and Music ..... 62  
 Recording Emotional Reactions to Music ..... 63

Report of the		
Meetings of College and Conservatory		
Section .....	76	
Research Council .....	18	
Research Council		
12, 239, 420, 458, 559, 577, 618		
Resolutions		
Department of Superintendence ....	57	
On Appreciation Broadcasts .....	641	
On Music Contests .....	640	
On Music Study .....	640	
Response to Address of Welcome ....	164, 470	
Responsibility of the State Department of		
Education for Music in the Rural		
Schools .....	145	
Retrospection and Introspection .....	470	
Reynolds, A. C. ....	60	
Rhetts, Edith .....	16, 142, 226, 228	
Rhythm, Some Basic Principles in the		
Teaching of .....	529	
Rhythmic Experience .....	272	
Rice, Charles I. ....	281	
Rice, C. Olin .....	431	
Rich, Dr. Thaddeus .....	215, 281	
Richards, Lewis .....	621	
Richmond, C. B. ....	59, 76, 77	
Riemi, William .....	280	
Righter, Charles B. ....	13, 639	
Riley, James Whitcomb .....	188	
Rix, Dr. Frank R. ....	117	
Roach .....	162, 281, 290	
Roberts, Gallitan .....	58	
Roberts, Helen .....	16, 466	
Robinson, H. O. ....	16	
Roloff, Charles .....	540	
Root, Stella .....	17, 529	
Rosen, Maude B. ....	190	
Rosenberry, M. Claude		
13, 16, 160, 161, 173, 184, 188, 280, 282		
Ross, Laura E. ....	270	
Rouse, Lillian .....	151	
Rumbley, Blanche .....	289	
Rural School Music		
In Idaho .....	449	
In Montana .....	449	
In Oregon .....	452	
In Washington .....	450	
Rural School, Music Teaching in the ....	148	
Rural Schools, Music in One-Room .....	332	
Rural Schools, Responsibility of the State		
Department of Education for Music		
in the .....	145	
Rusch, Milton .....	488	
Russell, Reva .....	13	
St. Cecilia of I. S. T. C., Program ....	628	
Saint Cecilia of Tulsa, Okla., Program		
St. Cloud, Minnesota, Semi-Chorus of State		
Teachers College .....	529	
Sampson, Ruth .....	395	
Samuell, Harold .....	84	
Sanborn, Clara L. ....	16	
Sargent, Ellen .....	540	
Schlager, Winfred .....	289	
Schmutz, Albert D. ....	385	
Scholes, Percy A. ....	16, 175, 229, 457	
School Music Festival .....	352	
School Music in the South, The Past and		
Future of Public .....	61	
Schools, Singing in the .....	498	
Schools, The Objectives of Music in the ..	488	
Schumann .....	86, 87, 89	
Schumann-Heink .....	572	
Score Sheet, Appreciation Festival .....	319	
Seitz, Harry W. ....	527	
Senior High School Ensemble Singing,		
Committee on .....	17	
Sentz, Catherine .....	384	
Settlement Music School Orchestra .....	271	
Seymour, Mrs. Harriet A. ....	225	
Shaw, Elsie Moore .....	638	
Shepherd, Arthur .....	226	
Sight Reading Courses .....	201	
Sight Singing Ability, Prognosis of .....	437	
Sight Singing, Three-Part .....	398	
Singing by Mature Voices, Committee on ..	17	
Singing During Adolescence, Committee on		
Singing During Pre-adolescence, Committee		
on .....	17	
Singing in the Public Schools, The Develop-		
ment of Beautiful .....	359	
Singing in the Schools .....	498	
Singing, Phonetics in .....	506	
Skornicka, Joseph .....	514, 539, 540	
Smith, Harold V. ....	437	
Smith, Herman F. 464, 469, 514, 540, 639, 640		
Smith, Jennie Belle .....	13, 59, 77, 155	
Smith, R. A. Laslett .....	13, 160	
Snead, Anne Martin .....	59, 76, 81	
Snyder, Dorothea S. ....	633	
Some Basic Principles in the Teaching of		
Rhythm .....	529	
Some Considerations as to the Appropriate-		
ness of Music in College and Conserva-		
tory Preparatory Courses .....	40	
Some Current Practices in Music Supervi-		
sion .....	564	
Some Suggestions from a Grade Teacher		
to the Music Supervisor .....	562	
Songs and Choral Music .. 139, 215, 320, 527		
Songs the Primary Grades, Criteria for		
Selecting .....	579	
Southern Association of Colleges and Sec-		
ondary Schools .....	76	
Southern Conference		
Business Meeting .....	155	
Constitution and By-Laws .....	158	
Officers .....	156	
Program .....	58	
Southern States, Music Credits in the Col-		
leges and Universities of the .....	134	
Southwestern Conference		
Business Meeting .....	388	
Constitution and By-Laws .....	390	
Officers .....	389, 388	
Program .....	290	
Treasurer's Report .....	398	
Southwestern High School Orchestra and		
Chorus, Program .....	385	
Southwestern High School Orchestra Sta-		
tistics .....	385	
Spangler, George .....	191	
Speck, Jay .....	191	
Spencer, H. A. ....	15	
Sphere of Influence Committee .....	16	
Spizzy, Mrs. Mabel .....	13, 17, 289, 314	
Spokane All City Grade School Orchestra		
400 .....	17	
Spouse, Alfred .....	17	
Standard Course of Study, High School		
Band .....	617	
Standard Four-Year Course Leading to		
Permanent Certification for Teachers		
of College Accredited Courses in High		
Schools and for Supervisors of Music		
27 .....	27	
Standard School Broadcast .....	428	
Standing Committees		
Eastern Conference .....	160	
National Conference .....	15	
Stanley, Harriet .....	289	
Starr, Clara E. ....	13	
Starr, Minnie .....	577	
State Certification of Teachers and Super-		
visors of Public School Music .....	18	
State Chairmen .....	13	
State Department of Education, Responsi-		
bility of .....	145	

State Teachers College, St. Cloud, Minnesota, Semi-Chorus of .....	529	Trotter, Dr. Yorke .....	435
Statistics .....		Trutner, Herman .....	436
Southern High School Chorus and Orchestra .....	151	Tuning Up Our Instrumental Program ..	599
Southwestern High School Orchestra ..	385	University of North Carolina Glee Club ..	74
Steckel, Edwin M. ....	60	University View of Music .....	172
Steinmetz .....	213	Upper Grade Pupils, Introducing Music to Use of Music Material in the Study of Literature, History, Geography and Nature Study .....	584
Stensland, Minnie D. ....	14, 155	Values in Music, Educational .....	41
Stinson, Eugene .....	476	Vandever, J. Lillian .....	270
Stock, Frederick .....	470	Violin Class Courses .....	204
Stockberger, Lucille .....	61, 148	Violin, Learning to Play the .....	382
Stookey, Lewis .....	58	Virgil, A. K. ....	268
Stout, George A. ....	404	Vocal Affairs Committee .....	16
Strange, Earl .....	191	Vocal Clinic .....	572
Streeter, Margaret .....	142, 445	Vocal Diction .....	125
Stringham, Dr. Edwin J. ....	293	Vocational Schools, Music in the Milwaukee Voice Culture Class Instruction .....	120
String Quartet .....	212	Voices of the Child and the Youth Without Sacrificing Beauty of the Tone .....	113
String Quartet, The Carl Behr .....	96	Voice Testing Blank .....	598
Strouse, Catherine .....	13, 388	Voice Training in the High School .....	400
Stubber, B. F. ....	604	Voices in the Junior High School, The Boys' Adolescent .....	122
Students, What Becomes of All the Music ..	128	Voices in the Junior-Senior High School, The Training and Conservation of ..	593
Study of Music Literature .....	274	Wade, Henry T. ....	59, 78
Suckow, Eleanor .....	540	Walker, N. W. ....	60, 134
Suggested Material .....		Wall, Roy .....	290
For Boys' Glee Clubs .....	505	Walsh, Robert R. ....	395, 400, 459
For Girls' Glee Clubs .....	505	Walska, Ganna .....	479
For Mixed Chorus .....	504	Ward, Arthur E. ....	262
Superintendent's View of Music .....	165	Washco, Alec .....	191
Super-Vision .....	293	Watson, Dudley Crafts .....	628
Supervision, Some Current Practices in Music .....	564	Weatherwax, Lester .....	289
Swan, Alfred J. ....	214	Weaver, Miriam H. ....	60, 76, 130, 155
		Weaver, Paul J. ....	3, 11, 15, 58, 60, 74, 76, 134, 138, 155, 363, 649
Table of Contents .....	4	Weigel, Eugene A. ....	617
Taylor, G. L. ....	456	Welch, Roy Dickinson .....	226
Teaching of Music, The Better Relations of Educational Objectives Through Better Teacher, In Training and in Service, Musical Education of the Grade School ..	549	Well Balanced Program in Music for High Schools .....	254
Teacher in Training and in Service, The Musical Education of the Grade School ..	552	Well Balanced Program from the Standpoint of the Child .....	248
Teachers Preparing To Teach in Rural and Village Schools, Extent and Content of Music Courses Required for Grade ..	553	Wells, Clarence .....	160, 161, 281, 282
Teachers, The New Preparation for the Music .....	192	Western State Teachers Choir of Kalamazoo, Mich. ....	635
Temple University Women's Glee Club ..	271	Westlampter Vocational School Orchestra ..	176
Ten Years of Piano Classes .....	104	Westwood, Louise .....	150
Tests and Measurements, Prognosis of Sight Singing Ability .....	437	Wettstein, Pauline .....	17
Theory and Appreciation, Courses in ..	32	Whalen, Mrs. Henrietta P. ....	13
Theory in the Ninth Grade, Elementary Music .....	419	What Becomes of All the Music Students? ..	128
Thomas, Clara L. ....	13, 96, 581, 639	What Company Should Music Keep? ..	38
Thomas, Paul W. ....	59, 60, 96, 104, 130	Wheeler, Francis .....	13
Thompson, J. M. ....	464, 639	Whistler, James McNeal .....	205
Thorp, Elise .....	426	White, Sara .....	388
Three-Part Sight Singing .....	398	Whitefish Bay Grade School Chorus ..	584
To Him That Hath Not Shall Be Given ..	184	Whittemore, Harry E. ....	160
Toy, Symphony Orchestra .....	270	Wichita Groups, Programs by .....	292, 297, 314, 335, 351, 368
Training and Conservation of Voices in the Junior-Senior High School .....	593	Wilcox, E. H. ....	16
Training of Supervisors .....	568, 571	Wilder, H. S. ....	268
Training of Teachers .....		Williams, Sam .....	187
Limited Two-Year Course for .....	29	Williams, Sudie .....	16, 289, 330
Provisional Three-Year Course for ..	28	Wilson, Grace V. 11, 289, 297, 314, 351, 388	209
Standard Four-Year Course for ..	27	Wilson, Woodrow .....	14, 552
Training Requirements, College .....	24	Winkler, Theodore .....	142
Treasurer's Report .....		Winslow, Mrs. Agnes .....	639, 640
Eastern Conference .....	280	Winslow, Ralph G. ....	160, 281
National Conference .....	648	Wiseman, E. Jane .....	17, 466
North Central Conference .....	642		
Northwest Conference .....	460		
Southwestern Conference .....	389		
Tremaine, C. M. ....	15		
Trimingham, Ann .....	639		

Withers, Dr. John W. ....	245	Zanzig, A. D. ....	521
Witherspoon, Herbert .....	60, 130	Zeiner, Edward J. A. ....	263
Wodell, Frederick W. ....	59, 113	Zimmerman, Rosa .....	414
Woodman, Mrs. Grace P..	13, 16, 58, 59, 155	Zippler, Ruth M. ....	191
Woods, Glenn H. ....	396, 436	Zisgen, Catherine M. ....	160, 161
Wright, Frank W. ....	205	Zoeller, Otto .....	289















